

The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

FEBRUARY 6, 1918

PRICE TEN CENTS



THE NATIONAL THEATRICAL WEEKLY

FOLLOW THE LUCKY HOUSE OF
HARRY VON TILZER

If you are looking for hits. Just keep your eye on us from now on, and see if we don't give you more hits than any other house in the country. The kind of hits you are looking for, songs that will get you the money.

COURTNEY
SISTERS'
Big Hit

**GIVE
ME THE
RIGHT
TO
LOVE
YOU**

SOME
BALLAD HIT

**JUST
AS
YOUR
MOTHER
WAS**

Ask Lydell and
Higgins

Sam Erlich and Nat Osborne's Comedy Novelty Hit

If They Ever Put a Tax On Love

Great double, also extra choruses.

Another "Row, Row, Row" Lyric by Eddie Moran
AND THEN SHE'D

KNIT, KNIT, KNIT

A Sure Fire Comedy Hit

Adele Rowland's Big Hit

BRING BACK, BRING BACK,

Bring Back the Kaiser to Me

We publish this song. It's a Hit.

Val Trainor's Great War Song
IT'S A LONG, LONG WAY

TO THE U. S. A.

Great for Quartette, also Ensemble.

A Dainty Novelty Hit

In the Days of Old Lang Syne

Another "She Always Did the Minuet."

Lillian Lorraine and Elizabeth Murray's Big Hit

SAYS I TO MYSELF, SAYS I

The Best Irish Comedy Song in Years

Adele Rowland's Comedy Hit

**LISTEN TO THE KNOCKING
AT THE KNITTING CLUB**

VAN AND
SCHENK'S
Big Hit

**GIVE
ME THE
RIGHT
TO
LOVE
YOU**

THE BALLAD
HIT

**JUST
AS
YOUR
MOTHER
WAS**

With a
Wonderful
Poem

HARRY VON TILZER MUSIC PUB. CO.

222 West 46th Street, New York City
BEN BORNSTEIN, Mgr.

Chicago Office: 143 North Dearborn Street
MURRAY BLOOM, Manager



The NEW YORK CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA



Copyrighted, 1918, by the Clipper Corporation.

Founded by
FRANK QUEEN, 1853

NEW YORK, FEBRUARY 6, 1918.

VOLUME LXVI—NO. 1
Price Ten Cents

CAMP SHOWS EXPECT A PROTEST

Y. M. C. A. MAY KICK

It was learned this week that one of the reasons why the committee on the Camp theatres has been so slow in announcing the names of the shows booked for the theatres was that it fears criticism from the Y. M. C. A. and other religious bodies on the grounds that some of the plays selected are not of a sort of which the prudish would approve.

Although it was not admitted at headquarters, it is nevertheless said that the Y. M. C. A. has already issued a protest against one or two of the shows booked and announced. Should the plays booked from now on be more objectionable in the eyes of the religious societies, an active protest might be made which would bring criticism on the heads of the camp departments.

It will be remembered that the Y. M. C. A. some months ago attempted to give the soldiers entertainment and failed miserably because of the sort of shows sent out. "The Old Homestead," "The Chimes of Normandy" and others of this type were offered to the men in the camps. The men had no use for that sort of thing, however, so they were withdrawn. At this time, the Y. M. C. A. claimed that, if the soldiers did not want purity plays they should have none.

The Government, however, has stuck to the belief that the soldiers have a right to the sort of entertainment they would have in civil life. The shows booked are carefully watched, however, as it is believed that each one is scrutinized by the uplift bodies. The heads of the department do not wish to cause a turmoil, and therefore are keeping the names of the shows as quiet as possible.

In spite of this, though, it is expected in many quarters that the forces of uplift are biding their time until they have what they consider to be a complete case against the sort of shows presented, at which time they will issue a nation-wide protest, to be backed by clergymen and ministers throughout the country.

At Camp Devens, Mass., where the Liberty Theatre was opened last week with the film "The Gulf Between," one of the soldiers was asked why the camp did not patronize the Y. M. C. A. shows. He replied, "Give us a man's show, not a Sunday-school entertainment, and we will pack the house."

The house here was packed on the opening night, 3,000 soldiers being present. Besides the film there were numbers by Francis Quimet and Harold Janvin, of the Red Sox, both draftees. It was the first entertainment given at this camp since the Y. M. C. A. shows were dropped.

The opening dates of more of the camp theatres were given out this week. Camp Gordon opened Sunday with "The Million Dollar Dolls," which stays the week. Camp Dodge, Ia., will open on February 11 with "Fair and Warmer." Camp Lewis, Washington, on February 11, with

(Continued on page 4)

SPECULATORS CLEANING UP

Ticket speculators along Broadway are cleaning up on the engagement of the Chicago Opera Company at the Lexington Avenue Opera House, it being estimated by persons familiar with the situation that they will be ahead as much as \$100,000 on the four weeks' engagement.

Orchestra seats, priced at \$6 at the box office, were readily bringing from \$12 to \$16 last week at a number of ticket stands and there seemed to be a plentiful supply on hand. And the increase was not confined to the orchestra. Other seats throughout the house were selling at proportionately increased prices, many persons considering themselves lucky if they secured a pair at an increase of only fifty per cent.

Speculators reported that they were receiving an unusual number of Metropolitan seats from subscribers, also. This is taken to indicate that patrons of the Metropolitan are sacrificing some of their nights at that house to hear the Campanini organization.

The reason for the entire demand is that Galli Curci is being accepted by the public as the greatest operatic discovery of recent years and it may be that the Boston engagement of the company will be postponed in order that the stay at the Lexington Avenue house may be extended.

PRODUCER FLEECES AMATEURS

A warrant is out for the arrest of a certain producer, who, it is claimed, fleeced four amateur actors recently out of sums ranging from five to thirty dollars apiece. The amateurs are Austin Leavitt, Willard Boynton, John Pearsall and Robert D. Earl. The producer has not yet been found.

According to the complaint, the producer advertised for amateurs to appear in a road show he planned to put out. The four young men answered the ad, and he promised each of them the leading role. He also made two of them, Leavitt and Boynton, half partners with him in the production for the respective sums of fifteen and thirty dollars. After he had stalled for three weeks the men happened to get together. They then learned that each of them had the same part, and that two of them were half partners. They hurried to his office to find out about it, and he was gone. Thereupon they got out a warrant, but could not find him.

PITROT HELD UP AND ROBBED

Richard Pitrot, the impresario, was the victim of a daring hold-up Wednesday night of last week near his home on the upper east side of New York. Three thugs attacked him suddenly and, after choking him into unconsciousness, relieved him of his diamond solitaire and another ring, his scarfpin, watch and chain, and a sum of money.

Mr. Pitrot regrets most the loss of a twenty-dollar gold piece, which he received from Tony Pastor during his first American engagement for that manager. It was several days before the manager recovered from the effects of the attack. The police have the case in hand.

CIRCUS WILL COME OVER

The O'Donnell-Blair Circus, which has been playing through Europe for some years, is to arrive in America in April and tour the country under the direction of John Ringling. Owing to war conditions, there is no chance for the organization if it remains abroad. It may arrive here sooner if shipping can be secured.

HOUSES MAY OPEN NEXT WEEK

PRESIDENT CONSIDERS QUESTION

There is a possibility that the theatres affected by the closing order of the Fuel Administration will be able to resume their former routine of performances by the time next Monday rolls around, as indications point strongly to the abolishment of heatless Tuesdays, according to advices received from Washington early this week.

Urged on by the big theatrical interests of New York, President Wilson is rather inclined to look with favor on the plan to abolish the heatless day, which, if it becomes effective next week, would automatically eliminate the extra Monday show the theatres have been giving. A representative of the managers left for Washington Monday morning and has held several conferences with the powers that be, on the subject.

In the event that the authorities decide to continue the heatless holidays for the present, an effort will be made to have the Fuel Administration grant the theatres the privilege of opening on Tuesday, February 12, which is Lincoln's Birthday. If this concession is granted, the theatres will close, instead, the following day, which is Ash Wednesday.

The abolishment of the heatless days is favored by Director General McAdoo and Dr. Garfield was inclined to the same viewpoint until he had held a conference with the various State Fuel Administrators, who went to Washington on Monday to talk the matter over with him. The State Fuel Administrators, after considerable agreement, convinced Dr. Garfield that local conditions, obtaining in certain parts of the country, did not warrant the cutting out of the heatless days for the present.

As matters stood early this week, a deadlock apparently existed between Mr. McAdoo and Dr. Garfield, with respect to whether the heatless day was to go or not. As they are unable to reach a decision, the matter will be referred to President Wilson.

SAYS MAID STOLE \$2,500

WHITE PLAINS, N. Y., Jan. 31.—Annie Chavis, a colored maid employed by Virginia Harned, was indicted to-day by the Westchester County Grand Jury on the charge of grand larceny in the first degree for the alleged robbery of dresses, rugs, lingerie and other articles, valued at \$2,500, from the Harned country home at Rye, where the girl was employed until a few weeks ago. According to the testimony of Miss Harned and her husband, the Chavis girl shipped some of the stolen things to her home in Virginia.

FIELDS IS A GRANDFATHER

Edward Connard, manager of the A. G. Fields show, and a son-in-law of Fields, was called to his home in Columbus to attend the birth of a son, and, in his absence, Fields took charge of the show. The boy is to be called John William Connard.

JACK MASON NEARLY "PINCHED"

Jack Mason, of the Winter Garden, came within an ace of landing in the Magistrate's Court last week when Jean Troupman, one of the chorus-girls in "Doing Our Bit," got out a summons for him on the charge of disorderly conduct.

It seems that Jean has been philosophizing upon the manner in which some of the Winter Garden chorus girls, and women and principals as well, managed to get their jobs in the first place and hold them afterwards. After she had finished this mental labor she announced it could only be done through being on hand to say "Good Morning" to every man connected with the show. This statement created but little excitement anywhere in the company except in the breast of Mason, who immediately took the young chorister to task. Words flew thick and fast and finally, it is said by some of those present, Mason threatened to strike the discoverer of the great secret.

Even though he did not, however, Jean had by this time concluded that it was time to call in an attorney and not less than three responded to her telephonic signals of distress, with the result that one of them secured a summons from the West Side Court and began a long vigil to hand it to Mason. He, however, received word that troublous times were ahead and managed to keep out of sight for several days, only to be served in the end.

Confronted with the proposition of going to court to face the Judge and Jean, Mason got his friends busy and the trouble was finally carried to the ears of Lee Shubert, who appointed himself arbiter of the differences between the pair and, after hearing both sides, suggested that the summons be returned to the court and the matter dropped. This was done, after, it is said, Mason had made an apology that soothed the wrath of Miss Troupman. And now everything is as sweet and nice as it was before Jean made her great discovery of how to hold a job in the Winter Garden.

SHOWMEN'S LEAGUE EXPANDING

The New York branch of the Showman's League of America is growing rapidly. The organization has only been in existence for a couple of weeks, and it already has established itself in a new clubhouse at 817 Sixth Avenue, adding over fifty new members to its roster. That the big men of the show world are interested in the new outdoor association is clearly evidenced by the class of people joining it. During the past week, the league announced that it had received applications for membership from Jim Corbett, Fred Stone, Sam Scribner and Will Rogers. The League holds regular weekly meetings now in its new club house and will shortly announce its plans for the coming outdoor season.

GETS \$210,000 ALIMONY

PUTNAM, Ct., Feb. 4.—Eleanor Davison Ream, professionally known as Eleanor Pendleton, was granted a decree of divorce here to-day from her husband, Louis Marshall Ream, son of the well known capitalist, Norman B. Ream. The decree carries with it \$210,000 in alimony. The case, which was based on desertion grounds, was not contested. He is said to have left her five days after their marriage, in 1911, and an endeavor was made at that time to have the marriage annulled. It has been in the various courts ever since. The case was decided by the Supreme Court.

DIRECTORS' BAN KILLS AGENCY SCHEME

PLAYERS MAY FORM SOCIETY

The recent closing down of the Service Bureau of the National Association of the Motion Picture Industry, which was established several weeks ago for the purpose of creating an employment agency to be controlled by the big manufacturers, was occasioned, according to report current on Broadway this week, by the refusal of picture directors to co-operate in the idea.

The directors, it is said, saw in the Service Bureau a plan that, if encouraged, would give the manufacturers the whip hand in course of time and would naturally result in the directors, as well as the actors, suffering big salary cuts, providing the manufacturers succeeded in putting over an organization, modeled after the booking agencies through which the big vaudeville circuits engage their artists.

The manufacturers, it is said, were planning to secure control of the engagement of players and directors and, when this control was assured and all of the little agencies wiped out, a commission would be charged by the Service Bureau that would come out of the artist's salary and find its way straight into the manufacturer's pocket, through the membership of the latter in the National Association.

When the Service Bureau was started it was announced that the manufacturers were moved by benevolent motives and that the principal function of the new agency would be to do away with the evils confronted by actors seeking employment in studios through many of the independent agencies. The directors, however, took the benevolence of the manufacturers with a grain of salt, as subsequent events proved, and preferred to take their own view of the manufacturer's reasons for starting the employment bureau.

It then came about that the manufacturers were not strong enough to force the issue and compel their directors to engage players through the Service Bureau, owing to a scarcity of good directorial material. Several efforts were made along these lines in certain studios, but the directors, by claiming that they could not get the proper sort of service through the National's Bureau, managed to win their point.

A prominent manufacturer, on the other hand, is quite open in charging many of the big directors with making a little money on the side themselves, through connections said to exist between them and certain independent agencies. The manufacturer in question claimed that one agency in particular was known to have a specific arrangement with a certain director whereby the latter was to be paid one-third of all commissions received from actors engaged.

Other directors, this manufacturer claimed, had similar arrangements with agencies and he openly questioned the sincerity of the directors in opposing the National Bureau. Because of the talk that has arisen with its consequent washing of dirty linen on both sides, there is a movement now on foot to organize a film players' association that will be composed of actors only and which will have for its object the launching of a society of screen players somewhat along the lines of the Actors' Equity Association. Unlike the Screen Club, the new organization will limit its membership strictly to actors—lawyers, barbers and newspaper men being barred.

THEATRE MUST PAY DAMAGES

Mary Furey, a patron, obtained a verdict for \$250 from the Eighty-sixth Street Theatre Company last week. The suit was brought after Miss Furey had been injured by escaped lions belonging to Mme. Andrea, two years ago. The theatre held that it was not responsible, as the lions belonged to Mme. Andrea, but the court held that, inasmuch as the act was employed by the theatre, it was responsible.

CAMP GORDON GETS POOR SHOW

CAMP GORDON, Ga., Feb. 2.—The Liberty Theatre operated by the Training Camp Activities had its premiere last Sunday night, opening with "The Million Dollar Doll," a Western musical comedy. The house held its capacity of 3,000 persons and a gross business of \$850 was realized on the performance. Brigadier General Burnham, commander of the 82d Division, and Colonel E. D'A. Pearce, commander of the artillery brigade, attended with the members of their staffs.

The opening here was a bit premature, as the house was to have opened on February 10 with Andrew Mack. Word was conveyed four days before the opening to Manager Percy Weadon the house would have to be ready to open with the musical show. He immediately instructed his stage manager, Sergeant James W. Stevenson to rig the stage and hang the necessary scenery as well as complete the lighting arrangement. This was done within two days, and the house was ready for the early opening.

The attraction was well received by the audience at the opening performance as the men were rather eager for entertainment of any sort. The show, however, did not draw later in the week, as it is of the Western "turkey" type, carrying twenty-two people, with few changes of wardrobe and the "bit" type of comedy.

As an admission of 25 and 50 cents is charged to the men, Hollis Cooley, who is in charge of the booking of these shows, in the future should ascertain the type of entertainment that is to be presented, as otherwise both the show and house will suffer for want of patronage.

The house has no attraction booked for the week of February 3, but will have Andrew Mack's new show the following week.

HIPP DEDUCTS ONE-TWELFTH

While it was announced at the headquarters of the I. A. T. S. E. last week that a settlement entirely satisfactory in every way had been effected with the Hippodrome with regard to payment of its union employees for the missing performances occurring during the week of January 21, as a result of the Garfield closing order, it has been disclosed that the mechanical forces, stage hands, etc., agreed to a one-twelfth reduction.

The Hipp is a twelve-show house and loses two performances weekly as long as the Garfield order remains in effect. Owing to the nature of the Hipp show, it is not practicable to give an extra performance, as the big vaudeville houses are doing. In consideration of this, and also because of Charles Dillingham having paid salaries without any urging at the Globe and Gaiety, the I. A. T. S. E. was disposed to make an exception in the case of the Hipp. The actors, although they made no demand, also received payment for the week on the one-twelfth reduction basis. The rule will hold at the Hipp as long as the fuelless holidays last.

EDITH DAY IS SUE

Through his attorney, Harry Saks Hechheimer, Joseph E. Shay, the vaudeville agent, last week instituted a suit for \$25,000 against Edith Day, the former motion picture actress who is now in "Going Up" on the ground of breach of contract.

According to Attorney Hechheimer, Miss Day made a contract with the Crest Motion Picture Corporation, of which Carl E. Carlton is president, under which she gave to that organization the right to her exclusive services in pictures, vaudeville and on the legitimate stage for a period of five years. A half interest in this contract, he states, was obtained by Shay, who secured some vaudeville bookings for her. Instead of filling them, though, she accepted the part in "Going Up," and Shay now seeks to recover what he lost by her not filling the dates claimed.

WILL START WAGON SHOW

Professor William Littleton, owner of the educated horse, Lady Fanchon, intends to put out a circus this season on Overland Wagons. He will open late in April somewhere near Akron, O.

U. S. TO CHANGE TICKET TAX REGULATIONS

AUTHORITIES CONFER IN CAPITOL

WASHINGTON, D. C., Feb. 5.—It was learned here to-day that the authorities charged with the responsibility of enforcing the law regarding the tax on theatre tickets are dissatisfied with the methods of collection now in vogue and, after making an investigation, have decided to draw up a new set of regulations which are shortly scheduled to be put into effect and which are expected to be much more drastic than those now in operation.

While the reasons for this step were not made plain, the plans of the authorities being shrouded in deep mystery, it is said that the authorities are inclined to suspect that the Government is not receiving the amount of tax money it should receive. This suspicion may have considerable bearing on the proposal to draft new regulations, covering the tax collection.

Color was lent to this view when it became known that inspectors representing the Government were sent to New York last week and have just completed a searching investigation of the books of every theatre and ticket selling agency in the big town.

That the matter is of considerable importance is attested by the fact that Ligon Johnson, attorney for the United Managers Protective Association has arrived in Washington for the purpose of conferring with the tax officials. Johnson represents the most important theatrical interests in the country and, in view of his connections and intimate knowledge of conditions is expected to furnish information which will materially assist the tax officials in solving some of the vexing problems surrounding the tax situation.

The Government officials, aware of the fact that Johnson's knowledge of the matter in hand is founded on a broad experience, are quite willing to accept his co-operation and feel that his presence at the conference to be held to-day is bound to be helpful. Another reason for welcoming Johnson at the conference, was that he could explain any contemplated changes in the tax law interpretation, to the managers with full legal details, on his return to New York.

Tax officials view the amusement situation in New York with great interest, a recent compilation of figures showing that the ticket tax law should return to the Government \$300,000 a month, which means that the Government believes that the New York theatres should return over \$3,000,000 yearly, if the tax works out in the manner they intend that it shall.

In connection with the governmental estimate of what the tax should be productive of from the New York theatres, it is interesting to note that Revenue Agent D. J. Gant has assigned ten men to keep a close watch on theatre ticket offices, to see that the Government gets all that is coming to it.

It was also learned that John McBride, of McBride's Theatre Ticket Offices, who is rated as one of the leading operators in his line, and who apparently voices the opinions of the rest of the big New York ticket brokers with respect to the present interpretation of the law, has registered a protest regarding the method of applying the tax to tickets sold through agencies.

Mr. McBride's complaint is based on the newly applied regulation whereby ticket agents are forced to collect a tax on the price for which they sell the ticket. He feels confident that the Government will consider his request for a different ruling on the matter.

He first put his case up to C. W. Nutt, the New York revenue agent. Nutt pointed out that the matter was entirely out of his hands, so McBride prepared a letter which he sent to Commissioner Roper, in which his case was completely stated.

TO TEST ACTORS' CONTRACT

It was reported along Broadway this week that a clash would be forthcoming soon between the Actors' Equity Association and the management of the National Theatre, Washington, D. C., since that house has inaugurated a policy of Sunday night shows. The extra performances started last Sunday, when "Pollyanna" was presented. If no objection is made by the local uplift societies the other houses will also give an extra performance.

This is, however, an infringement of the Equity contract, accepted by practically all the managers some months ago. The contract provides that eight performances shall constitute a week's work, except in such places where it has heretofore been the custom to give nine.

As the custom has been to give only eight at this house, to expect the actors to work another day is to break the contract. Howard Kyle, secretary of the Actors' Equity, as soon as the matter came to his attention, arranged a meeting when the matter could be taken up with the U. M. P. A. and settled at once. The meeting will take place late this week and may result in the abandonment of the Sunday policy.

A nice legal point is involved, for, unless the house can be stopped at once, it can give Sunday shows for two or three weeks and then claim that those performances constitute "heretofore," and that, therefore, future ones will not break the contract. Hence the quick action.

SHOWMEN FIGHT RAILROADS

ATLANTA, Ga., Jan. 28.—The Railroad Commission held a hearing in this city last week in response to the protest of many prominent showmen against the granting of the petition of the railroads of Georgia for the discontinuance of transporting show equipment in passenger service or special service. The meeting was attended by a number of showmen, among whom were: J. C. O'Brien, of O'Brien's Famous Georgia Minstrels; Al Lange, of the Dandy Dixie Minstrels; Mr. Smith, of the Smith Greater Shows; J. K. Vetter, who represented Lew Aronson, No. 2 Famous Georgia Minstrels. There were also several petitions and wires from various showmen, especially one from F. C. Rabbit Foot Company. The commission granted a continuance of the hearing until February 21 to give the showmen a chance to marshal their forces and fight the case.

NONETTE

Nonette, the singing violinist, whose picture appears on the front cover of this week's issue of the CLIPPER, is one of vaudeville's best known attractions. This season she is presenting a new and novel act which has scored a great success in all the houses where she has presented it. She is playing over the Keith circuit and in a number of the houses has been held over for a second week.

PLAN 2d "LOVE DRIVE" CO.

The road tour of "The Love Drive," written and presented by Sydney Rosenfeld, has been so successful that the owner contemplates sending out a second road company. The first company opened this week in Buffalo, whence it goes to Chicago. Pauline Lord and John Westley are in the leading roles.

CAMPS EXPECT PROTEST

(Continued from page 3)

the Tacoma Philharmonic Orchestra. Camp Lee, Virginia, on February 24, with "The Princess Pat." Camp Pike, Arkansas, on February 24, with "Mary's Ankle." The following will open in the near future, but the names of the plays going into them have not yet been given out. Camp Jackson, S. C., February 10. Camp Meade, Maryland, February 11. Camp Upton, New York, March 1.

Camp Dix was to have opened Sunday with "General Post," but the measles quarantine was indefinitely continued. The Liberty Comedy Company, which was to have played there this week, went into the Trent Theatre, Trenton, instead, giving "Baby Mine."

MOUNTFORD SAYS BOOKS OF WHITE RATS WERE STOLEN

Hearing in Financial Probe of Union Enlivened by Jams and Jangles When Witness Is Questioned About Expense Vouchers

Charging that the investigation had developed into a personal attack upon him, that the records of the union had been stolen and that the Vaudeville Managers Protective Association was behind the inquiry now being made into the financial affairs of the White Rats Actors Union, Harry Mountford, as the chief witness of the day, succeeded, at the hearing last Friday before Referee Louis Schuldenfrei, in throwing the session into an up-roar that lasted until the end and would have been going on yet had not the Referee, weary of the jangling, shooed everybody, witness, lawyers and all, out of his office.

The whole jangle started over the expense bill which Mountford turned in after his return from his out-of-town trip in behalf of the Oklahoma strikers in 1917. Alvin T. Sapinsky, attorney for Miss Goldie Pemberton, upon whose application the investigation was begun, wanted to know whether or not he had turned in an itemized account of the \$4,493 which the account showed he had spent.

"What arrangements were made to check the individual expenditures of officials of the union while away on trips?" began the attorney in a smooth voice that never for a moment indicated what an eruption that question was finally to develop.

"The Board of Directors checked them," answered Mountford, equally smooth.

"Did you and other officials submit vouchers for your expenditures?" continued the attorney.

"Yes, on all but petty expenditures."

"Where they kept?"

"They should have been."

"Did they do so after your return to the organization?"

"Yes."

The attorney then produced an expense statement showing that \$4,493 had been expended in behalf of the Oklahoma strike.

"Has there ever been an itemized statement of that account?" he went on, laying the statement aside.

"Yes," replied the witness.

"Where is it?"

"In your clients' possession."

"Who do you mean, Miss Pemberton?"

"No, the Vaudeville Managers Protective Association, your real client. The vouchers for this expense account were among the many things stolen from the rooms of the White Rats Union and Mr. Sapinsky is unwittingly the receiver of stolen property."

This statement started a free-for-all jangle in which the stenographer had to endeavor to catch the utterances of two and three persons at a time, but which was punctuated by the voice of Mr. Sapinsky demanding that Mountford be made to apologize and retract the insinuation, and then the voice of the Referee warning the witness that, henceforth, he must refrain from doing anything that was offensive to the dignity of the court. After things had quieted down, the attorney asked how the expenses were turned in.

"In vouchers," replied Mountford. "They were gone over by the auditors of the union and verified. That was good enough for me."

"But was it good enough for the members of the union?" the attorney queried.

"Sure," he replied. "They O.K'd it at a general meeting."

"Was anything else stolen?"

"Yes. We don't know yet just what, but we do know that a copy of an important meeting of the Board of Directors was taken."

Q.—How many of these vouchers were there? A.—Several hundred.

Q.—Any signed by you? A.—No.

Q.—When did these vouchers that you say were stolen disappear? A.—In June, July or August of last year.

Q.—When did you see them last. A.—The first week in July.

Q.—Where? A.—At the White Rats Union in East 54th street.

Q.—Where were they? A.—In trunks and cases.

Q.—What books went to Waterbury? A.—The levy and membership lists.

Q.—Where are those books now? A.—I don't know.

Q.—Why, didn't you testify at a former session of this inquiry that they were in the possession of Mr. Fitzpatrick in Waterbury. A.—Yes. I testified that he took them out of the state, but that is as far as I know. Where they are now I do not know.

Q.—You were in St. Louis last year weren't you? A.—Yes, about January or February.

Q.—And you sent a telegram to the office here saying \$700 had been stolen from you didn't you? A.—No.

Q.—Didn't you send a telegram saying that you had lost some money and asking that funds be sent you? A.—I might have.

Mr. Sapinsky then asked the referee to instruct the witness and his attorney, Joseph J. Myers, to produce all the books of the union, no matter where they were or in whose custody. Mr. Myers entered a protest to that, stating that neither he nor Mountford knew where some of them were but that they would willingly produce any of which they could gain possession.

Mr. Sapinsky then directed the attention of Mountford to a statement in *The Player* under date of December 22, 1916, in which it was stated that the strike

fund of the union had been strengthened the previous day to the extent of \$50,000 by Fred Zorn, a lawyer, who, the article said, wished to aid the union in its strike activities.

The witness was asked if he had placed that piece of news in *The Player* and replied in the negative. Pressed for an explanation, he said that the item was a reprint from the New York *Call* and had been printed, although known to be incorrect, for the purpose of making their opponents in the strike think they were gaining in strength.

"There was never any donation or contribution from Mr. Zorn," stated Mountford, "or anyone else for that matter. That article you refer to was lifted from *The Call*. It was not true."

"And still you published it in your official organ," inquired the referee, "when you knew that it was not true?"

"Certainly," replied Mountford. "We were at war and had a right to print anything we wanted to. It was to fool the other side. I don't doubt but that all the nations at war to-day are doing the same thing."

Before this Mountford had been examined on a number of different matters pertaining to the organization and to testimony that had been given by other witnesses. For instance, he explained the functions of the trustees of the corporation.

"The trustees of the order," he said, "were the custodians of the funds of the order. All savings bank accounts were opened in their names. Nobody could get to these accounts but them. But they had nothing to do with the current accounts, which was a sum of money generally amounting to \$3,000 or \$4,000 out of which the union paid its running expenses. The current accounts was made up of the dues of members and other income and, when it reached a stated sum, I forget now just what it was—the surplus was turned over to the trustees."

Q.—What would have been necessary for the withdrawal of these funds? A.—The signature of three of the trustees.

"HONOR BRIGHT" ABANDONED

After rehearsing for four weeks, the new production "Honor Bright" is to be abandoned by the producers, who had already ordered the scenery and costumes. The play was to open the new Vanderbilt Theatre and was from the pen of Catherine Chiselm Cushing. Harry Fox and Grace La Rue were to co-star in the new offering.

The producers have now enlisted the services of James Montgomery, who is going to re-write his old play, "Ready Money," and will use the music written by Harry Carroll for "Honor Bright." Grace La Rue has withdrawn from the company and it is understood that Harry Fox, Harry Carroll and William Sheer are interested financially in the new show.

LE BLANG BUYS DRUG STORE

Joe Le Blang has bought Gray's drug store, Forty-third Street and Broadway, paying \$95,000 in cash for the stock and the first year's rental of the premises. The rental of the store is \$35,000 annually under a five-year lease, the remaining \$60,000 being paid for the stock. Le Blang bought the store to furnish an entrance to his ticket shop in the basement.

Ever since the drug store opened crowds of people have been passing through the place to reach the ticket shop. Recently the owners of the drug store closed the stairway leading to Le Blang's place.

Le Blang sought to have them reopen it, but they refused, whereupon he bought out the business, and will now sell belts, toilet waters, tickets and taffy.

ABORN SUE THEATRE

PITTSBURGH, Feb. 4.—Because the management of the Schenley Theatre is alleged to have closed his house five weeks sooner than was contracted for, the Aborn Opera Company has filed suit against the house for \$16,097. The complaint of all profits over \$5,000. The season only lasted five weeks, however. The theatre is owned by the Nicoola Land Company. Suit was filed in Common pany was engaged for ten weeks, with a guarantee of \$3,000 a week and sixty per Pleas Court, here.

CANADA THEATRES MAY CLOSE

MONTREAL, Can., Feb. 1.—There is a report here that the theatres and picture houses may be closed for three days a week for the conservation of coal, and the managers are getting together to fight such legislation. A delegation of theatrical men just returned from Ottawa state that the government does not intend to take any immediate drastic action, and that no restrictive orders will be issued until the Allies' interests are fully considered.

I. A. T. S. E. SET BALL DATE

Everything is all set for the forthcoming ball of the I. A. T. S. E. scheduled to be held Feb. 23 at the Amsterdam Opera House. The ball is the seventh annual affair of the organization, and the various committees are working hard to introduce novelties in the way of lighting, etc., that will make all previous events seem tame by comparison.

SUNDAY SHOWS LOSE

TRENTON, N. J., Jan. 31.—Assemblyman Badgley's bill, aiming to allow the operation on Sunday of theatres of all kinds, and amusement parks in Hudson County, was brought up in the House yesterday and, after much debate, was lost by an overwhelming vote. Only fourteen members voted for its passage.

WILL REPEAT GAMBOL

The Lambs' Gambol which was presented Tuesday night at their clubhouse will be repeated on Sunday at the Hudson Theatre for the benefit of the Stage Women's War Relief. All expenses will be paid by the Lambs and the entire receipts turned over to the relief fund.

MINNA PACE DIVORCED

James A. Pace was last week awarded an initial decree of divorce in the action instituted by him against his wife, Minna Belle Pace, an actress residing in Trenton.



NORINE O' THE MOVIES

At the Bushwick Theatre Next Week

DIRECTORS' BAN KILLS AGENCY SCHEME

PLAYERS MAY FORM SOCIETY

The recent closing down of the Service Bureau of the National Association of the Motion Picture Industry, which was established several weeks ago for the purpose of creating an employment agency to be controlled by the big manufacturers, was occasioned, according to report current on Broadway this week, by the refusal of picture directors to co-operate in the idea.

The directors, it is said, saw in the Service Bureau a plan that, if encouraged, would give the manufacturers the whip hand in course of time and would naturally result in the directors, as well as the actors, suffering big salary cuts, providing the manufacturers succeeded in putting over an organization, modeled after the booking agencies through which the big vaudeville circuits engage their artists.

The manufacturers, it is said, were planning to secure control of the engagement of players and directors and, when this control was assured and all of the little agencies wiped out, a commission would be charged by the Service Bureau that would come out of the artist's salary and find its way straight into the manufacturer's pocket, through the membership of the latter in the National Association.

When the Service Bureau was started it was announced that the manufacturers were moved by benevolent motives and that the principal function of the new agency would be to do away with the evils confronted by actors seeking employment in studios through many of the independent agencies. The directors, however, took the benevolence of the manufacturers with a grain of salt, as subsequent events proved, and preferred to take their own view of the manufacturer's reasons for starting the employment bureau.

It then came about that the manufacturers were not strong enough to force the issue and compel their directors to engage players through the Service Bureau, owing to a scarcity of good directorial material. Several efforts were made along these lines in certain studios, but the directors, by claiming that they could not get the proper sort of service through the National's Bureau, managed to win their point.

A prominent manufacturer, on the other hand, is quite open in charging many of the big directors with making a little money on the side themselves, through connections said to exist between them and certain independent agencies. The manufacturer in question claimed that one agency in particular was known to have a specific arrangement with a certain director whereby the latter was to be paid one-third of all commissions received from actors engaged.

Other directors, this manufacturer claimed, had similar arrangements with agencies and he openly questioned the sincerity of the directors in opposing the National Bureau. Because of the talk that has arisen with its consequent washing of dirty linen on both sides, there is a movement now on foot to organize a film players' association that will be composed of actors only and which will have for its object the launching of a society of screen players somewhat along the lines of the Actors' Equity Association. Unlike the Screen Club, the new organization will limit its membership strictly to actors—lawyers, barbers and newspaper men being barred.

THEATRE MUST PAY DAMAGES

Mary Furey, a patron, obtained a verdict for \$250 from the Eighty-sixth Street Theatre Company last week. The suit was brought after Miss Furey had been injured by escaped lions belonging to Mme. Andrea, two years ago. The theatre held that it was not responsible, as the lions belonged to Mme. Andrea, but the court held that, inasmuch as the act was employed by the theatre, it was responsible.

CAMP GORDON GETS POOR SHOW

CAMP GORDON, Ga., Feb. 2.—The Liberty Theatre operated by the Training Camp Activities had its premiere last Sunday night, opening with "The Million Dollar Doll," a Western musical comedy. The house held its capacity of 3,000 persons and a gross business of \$850 was realized on the performance. Brigadier General Burnham, commander of the 82d Division, and Colonel E. D'A. Pearce, commander of the artillery brigade, attended with the members of their staffs.

The opening here was a bit premature, as the house was to have opened on February 10 with Andrew Mack. Word was conveyed four days before the opening to Manager Percy Weadon the house would have to be ready to open with the musical show. He immediately instructed his stage manager, Sergeant James W. Stevenson to rig the stage and hang the necessary scenery as well as complete the lighting arrangement. This was done within two days, and the house was ready for the early opening.

The attraction was well received by the audience at the opening performance as the men were rather eager for entertainment of any sort. The show, however, did not draw later in the week, as it is of the Western "turkey" type, carrying twenty-two people, with few changes of wardrobe and the "bit" type of comedy.

As an admission of 25 and 50 cents is charged to the men, Hollis Cooley, who is in charge of the booking of these shows, in the future should ascertain the type of entertainment that is to be presented, as otherwise both the show and house will suffer for want of patronage.

The house has no attraction booked for the week of February 3, but will have Andrew Mack's new show the following week.

HIPP DEDUCTS ONE-TWELFTH

While it was announced at the headquarters of the I. A. T. S. E. last week that a settlement entirely satisfactory in every way had been effected with the Hippodrome with regard to payment of its union employees for the missing performances occurring during the week of January 21, as a result of the Garfield closing order, it has been disclosed that the mechanical forces, stage hands, etc., agreed to a one-twelfth reduction.

The Hipp is a twelve-show house and loses two performances weekly as long as the Garfield order remains in effect. Owing to the nature of the Hipp show, it is not practicable to give an extra performance, as the big vaudeville houses are doing. In consideration of this, and also because of Charles Dillingham having paid salaries without any urging at the Globe and Gaiety, the I. A. T. S. E. was disposed to make an exception in the case of the Hipp. The actors, although they made no demand, also received payment for the week on the one-twelfth reduction basis. The rule will hold at the Hipp as long as the fuelless holidays last.

EDITH DAY IS SUED

Through his attorney, Harry Sales Hechheimer, Joseph E. Shay, the vaudeville agent, last week instituted a suit for \$25,000 against Edith Day, the former motion picture actress who is now in "Going Up" on the ground of breach of contract.

According to Attorney Hechheimer, Miss Day made a contract with the Crest Motion Picture Corporation, of which Carl E. Carlton is president, under which she gave to that organization the right to her exclusive services in pictures, vaudeville and on the legitimate stage for a period of five years. A half interest in this contract, he states, was obtained by Shay, who secured some vaudeville bookings for her. Instead of filling them, though, she accepted the part in "Going Up," and Shay now seeks to recover what he lost by her not filling the dates claimed.

WILL START WAGON SHOW

Professor William Littleton, owner of the educated horse, Lady Fanchon, intends to put out a circus this season on Overland Wagons. He will open late in April somewhere near Akron, O.

U. S. TO CHANGE TICKET TAX REGULATIONS

AUTHORITIES CONFER IN CAPITOL

WASHINGTON, D. C., Feb. 5.—It was learned here to-day that the authorities charged with the responsibility of enforcing the law regarding the tax on theatre tickets are dissatisfied with the methods of collection now in vogue and, after making an investigation, have decided to draw up a new set of regulations which are shortly scheduled to be put into effect and which are expected to be much more drastic than those now in operation.

While the reasons for this step were not made plain, the plans of the authorities being shrouded in deep mystery, it is said that the authorities are inclined to suspect that the Government is not receiving the amount of tax money it should receive. This suspicion may have considerable bearing on the proposal to draft new regulations, covering the tax collection.

Color was lent to this view when it became known that inspectors representing the Government were sent to New York last week and have just completed a searching investigation of the books of every theatre and ticket selling agency in the big town.

That the matter is of considerable importance is attested by the fact that Ligon Johnson, attorney for the United Managers Protective Association has arrived in Washington for the purpose of conferring with the tax officials. Johnson represents the most important theatrical interests in the country and, in view of his connections and intimate knowledge of conditions is expected to furnish information which will materially assist the tax officials in solving some of the vexing problems surrounding the tax situation.

The Government officials, aware of the fact that Johnson's knowledge of the matter in hand is founded on a broad experience, are quite willing to accept his co-operation and feel that his presence at the conference to be held to-day is bound to be helpful. Another reason for welcoming Johnson at the conference, was that he could explain any contemplated changes in the tax law interpretation, to the managers with full legal details, on his return to New York.

Tax officials view the amusement situation in New York with great interest, a recent compilation of figures showing that the ticket tax law should return to the Government \$300,000 a month, which means that the Government believes that the New York theatres should return over \$3,000,000 yearly, if the tax works out in the manner they intend that it shall.

In connection with the governmental estimate of what the tax should be productive of from the New York theatres, it is interesting to note that Revenue Agent D. J. Gant has assigned ten men to keep a close watch on theatre ticket offices, to see that the Government gets all that is coming to it.

It was also learned that John McBride, of McBride's Theatre Ticket Offices, who is rated as one of the leading operators in his line, and who apparently voices the opinions of the rest of the big New York ticket brokers with respect to the present interpretation of the law, has registered a protest regarding the method of applying the tax to tickets sold through agencies.

Mr. McBride's complaint is based on the newly applied regulation whereby ticket agents are forced to collect a tax on the price for which they sell the ticket. He feels confident that the Government will consider his request for a different ruling on the matter.

He first put his case up to C. W. Nutt, the New York revenue agent. Nutt pointed out that the matter was entirely out of his hands, so McBride prepared a letter which he sent to Commissioner Roper, in which his case was completely stated.

TO TEST ACTORS' CONTRACT

It was reported along Broadway this week that a clash would be forthcoming soon between the Actors' Equity Association and the management of the National Theatre, Washington, D. C., since that house has inaugurated a policy of Sunday night shows. The extra performances started last Sunday, when "Pollyanna" was presented. If no objection is made by the local uplift societies the other houses will also give an extra performance.

This is, however, an infringement of the Equity contract, accepted by practically all the managers some months ago. The contract provides that eight performances shall constitute a week's work, except in such places where it has heretofore been the custom to give nine.

As the custom has been to give only eight at this house, to expect the actors to work another day is to break the contract. Howard Kyle, secretary of the Actors' Equity, as soon as the matter came to his attention, arranged a meeting when the matter could be taken up with the U. M. P. A. and settled at once. The meeting will take place late this week and may result in the abandonment of the Sunday policy.

A nice legal point is involved, for, unless the house can be stopped at once, it can give Sunday shows for two or three weeks and then claim that those performances constitute "heretofore," and that, therefore, future ones will not break the contract. Hence the quick action.

SHOWMEN FIGHT RAILROADS

ATLANTA, Ga., Jan. 28.—The Railroad Commission held a hearing in this city last week in response to the protest of many prominent showmen against the granting of the petition of the railroads of Georgia for the discontinuance of transporting show equipment in passenger service or special service. The meeting was attended by a number of showmen, among whom were: J. C. O'Brien, of O'Brien's Famous Georgia Minstrels; Al. Lange, of the Dandy Dixie Minstrels; Mr. Smith, of the Smith Greater Shows; J. K. Vetter, who represented Lew Aronson, No. 2 Famous Georgia Minstrels. There were also several petitions and wires from various showmen, especially one from F. C. Rabbit Foot Company. The commission granted a continuance of the hearing until February 21 to give the showmen a chance to marshal their forces and fight the case.

NONETTE

Nonette, the singing violinist, whose picture appears on the front cover of this week's issue of the CLIPPER, is one of vaudeville's best known attractions. This season she is presenting a new and novel act which has scored a great success in all the houses where she has presented it. She is playing over the Keith circuit and in a number of the houses has been held over for a second week.

PLAN 2d "LOVE DRIVE" CO.

The road tour of "The Love Drive," written and presented by Sydney Rosenfeld, has been so successful that the owner contemplates sending out a second road company. The first company opened this week in Buffalo, whence it goes to Chicago. Pauline Lord and John Westley are in the leading roles.

CAMPS EXPECT PROTEST

(Continued from page 3)

the Tacoma Philharmonic Orchestra, Camp Lee, Virginia, on February 24, with "The Princess Pat." Camp Pike, Arkansas, on February 24, with "Mary's Ankle." The following will open in the near future, but the names of the plays going into them have not yet been given out. Camp Jackson, S. C., February 10. Camp Meade, Maryland, February 11. Camp Upton, New York, March 1.

Camp Dix was to have opened Sunday with "General Post," but the measles quarantine was indefinitely continued. The Liberty Comedy Company, which was to have played there this week, went into the Trent Theatre, Trenton, instead, giving "Baby Mine."

MOUNTFORD SAYS BOOKS OF WHITE RATS WERE STOLEN

Hearing in Financial Probe of Union Enlivened by Jams and Jangles When Witness Is Questioned About Expense Vouchers

Charging that the investigation had developed into a personal attack upon him, that the records of the union had been stolen and that the Vaudeville Managers Protective Association was behind the inquiry now being made into the financial affairs of the White Rats Actors Union, Harry Mountford, as the chief witness of the day, succeeded, at the hearing last Friday before Referee Louis Schuldenfrei, in throwing the session into an up-roar that lasted until the end and would have been going on yet had not the Referee, weary of the jangling, shooed everybody, witness, lawyers and all, out of his office.

The whole jangle started over the expense bill which Mountford turned in after his return from his out-of-town trip in behalf of the Oklahoma strikers in 1917. Alvin T. Sapinsky, attorney for Miss Goldie Pemberton, upon whose application the investigation was begun, wanted to know whether or not he had turned in an itemized account of the \$4,493 which the account showed he had spent.

"What arrangements were made to check the individual expenditures of officials of the union while away on trips?" began the attorney in a smooth voice that never for a moment indicated what an eruption that question was finally to develop.

"The Board of Directors checked them," answered Mountford, equally smooth.

"Did you and other officials submit vouchers for your expenditures?" continued the attorney.

"Yes, on all but petty expenditures."

"Were they kept?"

"They should have been."

"Did they do so after your return to the organization?"

"Yes."

The attorney then produced an expense statement showing that \$4,493 had been expended in behalf of the Oklahoma strike.

"Has there ever been an itemized statement of that account?" he went on, laying the statement aside.

"Yes," replied the witness.

"Where is it?"

"In your clients' possession."

"Who do you mean, Miss Pemberton?"

"No, the Vaudeville Managers Protective Association, your real client. The vouchers for this expense account were among the many things stolen from the rooms of the White Rats Union and Mr. Sapinsky is unwittingly the receiver of stolen property."

This statement started a free-for-all jangle in which the stenographer had to endeavor to catch the utterances of two and three persons at a time, but which was punctuated by the voice of Mr. Sapinsky demanding that Mountford be made to apologize and retract the insinuation, and then the voice of the Referee warning the witness that, henceforth, he must refrain from doing anything that was offensive to the dignity of the court. After things had quieted down, the attorney asked how the expenses were turned in.

"In vouchers," replied Mountford. "They were gone over by the auditors of the union and verified. That was good enough for me."

"But was it good enough for the members of the union?" the attorney queried.

"Sure," he replied. "They O.K'd it at a general meeting."

"Was anything else stolen?"

"Yes. We don't know yet just what, but we do know that a copy of an important meeting of the Board of Directors was taken."

Q.—How many of these vouchers were there? A.—Several hundred.

Q.—Any signed by you? A.—No.

Q.—When did these vouchers that you say were stolen disappear? A.—In June, July or August of last year.

Q.—When did you see them last? A.—The first week in July.

Q.—Where? A.—At the White Rats Union in East 54th street.

Q.—Where were they? A.—In trunks and cases.

Q.—What books went to Waterbury? A.—The levy and membership lists.

Q.—Where are those books now? A.—I don't know.

Q.—Why, didn't you testify at a former session of this inquiry that they were in the possession of Mr. Fitzpatrick in Waterbury? A.—Yes. I testified that he took them out of the state, but that is as far as I know. Where they are now I do not know.

Q.—You were in St. Louis last year weren't you? A.—Yes, about January or February.

Q.—And you sent a telegram to the office here saying \$700 had been stolen from you didn't you? A.—No.

Q.—Didn't you send a telegram saying that you had lost some money and asking that funds be sent you? A.—I might have.

Mr. Sapinsky then asked the referee to instruct the witness and his attorney, Joseph J. Myers, to produce all the books of the union, no matter where they were or in whose custody. Mr. Myers entered a protest to that, stating that neither he nor Mountford knew where some of them were but that they would willingly produce any of which they could gain possession.

Mr. Sapinsky then directed the attention of Mountford to a statement in *The Player* under date of December 22, 1916, in which it was stated that the strike

fund of the union had been strengthened the previous day to the extent of \$50,000 by Fred Zorn, a lawyer, who, the article said, wished to aid the union in its strike activities.

The witness was asked if he had placed that piece of news in *The Player* and replied in the negative. Pressed for an explanation, he said that the item was a reprint from the *New York Call* and had been printed, although known to be incorrect, for the purpose of making their opponents in the strike think they were gaining in strength.

"There was never any donation or contribution from Mr. Zorn," stated Mountford, "or anyone else for that matter. That article you refer to was lifted from *The Call*. It was not true."

"And still you published it in your official organ," inquired the referee, "when you knew that it was not true?"

"Certainly," replied Mountford. "We were at war and had a right to print anything we wanted to. It was to fool the other side. I don't doubt but that all the nations at war to-day are doing the same thing."

Before this Mountford had been examined on a number of different matters pertaining to the organization and to testimony that had been given by other witnesses. For instance, he explained the functions of the trustees of the corporation.

"The trustees of the order," he said, "were the custodians of the funds of the order. All savings bank accounts were opened in their names. Nobody could get to these accounts but them. But they had nothing to do with the current accounts, which was a sum of money generally amounting to \$3,000 or \$4,000 out of which the union paid its running expenses. The current accounts was made up of the dues of members and other income and, when it reached a stated sum, I forget now just what it was—the surplus was turned over to the trustees."

Q.—What would have been necessary for the withdrawal of these funds? A.—The signature of three of the trustees.

"HONOR BRIGHT" ABANDONED

After rehearsing for four weeks, the new production "Honor Bright" is to be abandoned by the producers, who had already ordered the scenery and costumes. The play was to open the new Vanderbilt Theatre and was from the pen of Catherine Chiselm Cuahing. Harry Fox and Grace La Rue were to co-star in the new offering.

The producers have now enlisted the services of James Montgomery, who is going to re-write his old play, "Ready Money," and will use the music written by Harry Carroll for "Honor Bright." Grace La Rue has withdrawn from the company and it is understood that Harry Fox, Harry Carroll and William Sheer are interested financially in the new show.

LE BLANG BUYS DRUG STORE

Joe Le Blang has bought Gray's drug store, Forty-third Street and Broadway, paying \$95,000 in cash for the stock and the first year's rental of the premises. The rental of the store is \$35,000 annually under a five-year lease, the remaining \$60,000 being paid for the stock. Le Blang bought the store to furnish an entrance to his ticket shop in the basement.

Ever since the drug store opened crowds of people have been passing through the place to reach the ticket shop. Recently the owners of the drug store closed the stairway leading to Le Blang's place.

Le Blang sought to have them reopen it, but they refused, whereupon he bought out the business, and will now sell belts, toilet waters, tickets and taffy.

ABORNS SUE THEATRE

PITTSBURGH, Feb. 4.—Because the management of the Schenley Theatre is alleged to have closed his house five weeks sooner than was contracted for, the Aborn Opera Company has filed suit against the house for \$16,097. The sum of all profits over \$5,000. The season only lasted five weeks, however. The theatre is owned by the Nicoola Land Company. Suit was filed in Common Pleas court, here.

CANADA THEATRES MAY CLOSE

MONTREAL, CAN., Feb. 1.—There is a report here that the theatres and picture houses may be closed for three days a week for the conservation of coal, and the managers are getting together to fight such legislation. A delegation of theatrical men just returned from Ottawa state that the government does not intend to take any immediate drastic action, and that no restrictive orders will be issued until the Allies' interests are fully considered.

I. A. T. S. E. SET BALL DATE

Everything is all set for the forthcoming ball of the I. A. T. S. E. scheduled to be held Feb. 23 at the Amsterdam Opera House. The ball is the seventh annual affair of the organization, and the various committees are working hard to introduce novelties in the way of lighting, etc., that will make all previous events seem tame by comparison.

SUNDAY SHOWS LOSE

TRENTON, N. J., Jan. 31.—Assemblyman Badgley's bill, aiming to allow the operation on Sunday of theatres of all kinds, and amusement parks in Hudson County, was brought up in the House yesterday and, after much debate, was lost by an overwhelming vote. Only fourteen members voted for its passage.

WILL REPEAT GAMBOL

The Lambs' Gambol which was presented Tuesday night at their clubhouse will be repeated on Sunday at the Hudson Theatre for the benefit of the Stage Women's War Relief. All expenses will be paid by the Lambs and the entire receipts turned over to the relief fund.

MINNA PACE DIVORCED

James A. Pace was last week awarded an initial decree of divorce in the action instituted by him against his wife, Minna Belle Pace, an actress residing in Trenton.



NORINE O' THE MOVIES

At the Bushwick Theatre Next Week

VAUDEVILLE

MICHIGAN MGRS. MUST SETTLE OWN CASES

V. M. P. A. WON'T INTERFERE

Owing to the fact that a law has been passed in Michigan which prohibits theatres from operating more than five hours a day, the Vaudeville Managers' Protective Association, on Saturday, passed a resolution permitting the managers of that territory to settle their own difficulties with the actors.

Under the new law many disagreements are bound to crop up, it is believed, and the national organization cannot rightly settle them, since none of its regulations would cover the special features.

The law, passed only a week ago, was intended as a fuel conservation measure. It will affect principally those houses which have been running three and four shows a day. These will have to be cut down to two.

As many of the acts playing in Michigan have contracts for three and four shows a day, many of them have complained to the association when they were allowed to give only two, with pro rata deduction of salary. They were of the opinion that the management should pay them the contract sum, regardless of the number of shows.

It was complaints of this sort that led the association to pass the resolution allowing managers full power in the settlement of the disputes. It is believed that the law will also be the cause of other disagreements of various sorts, all of which will be impossible of adjustment except by the local managers themselves.

N. V. A. FUND GETS \$350

The newly organized special charity fund of the National Vaudeville Artists has so far reached a total of \$350. This was contributed by George C. White, who gave \$200; Joe F. Schenck, \$100, and George C. Morton, \$50. The fund will be made up entirely of contributions, and will be used for the relief of actors in needy circumstances.

PLAYS FEATURE FULL WEEK

ATLANTA, Ga., Feb. 1.—Jake Wells' house here, the Lyric, playing family time U. B. O. vaudeville, is now playing its feature act for the full week. The first of these acts to play under the new arrangements was Mrs. Eva Fay. This week "Holiday's Drama," a girl act, is in the stellar position. The other four acts are changed on Monday and Thursday.

FOURTH BERG ACT BOOKED

"From Quakertown to Broadway" has been routed over W. V. M. A. time for a run until June. This is the fourth of B. D. Berg's acts to get routes on this time. The others are "An Heir for a Night," "Ocean Bound" and "College Girl Frolics." Berg went to Chicago to complete the deal, and is expected to return this week.

HALE HAS NEW ACT

Frank Hale is offering a new act at Proctor's Theatre, Yonkers, the first half of this week, entitled "Hello, Miss 1918," in which Isabelle Jason, Dolly Hackett and a score of others are being featured.

DE HAVENS BREAK IN ACT

Mr. and Mrs. Carter De Haven are breaking in their new act at Mt. Vernon the first half, and will appear at Newark the last half before appearing as headliners at the Palace Theatre next week.

THEATRE ADS MUST TELL TRUTH

ALBANY, Feb. 4.—A bill providing that theatres and movie houses must give the full number of advertised features has been introduced into the Assembly here by Peter J. Hammill, Assemblyman from the First District, Manhattan. It is now in committee.

The measure its author states is primarily directed against motion picture houses which run vaudeville acts as a special feature, as Mr. Hammill is not of the opinion that there are any advertising offenders among the regular vaudeville houses. He asserts, however, that many of the smaller houses advertise six or ten acts in order to get the crowds in and then show only two or three.

The bill makes it a misdemeanor to fail to show the advertised number of acts, unless the failure is not the fault of the manager, but brought about by circumstances beyond his control.

The bill is not being backed by any particular group, according to its sponsor, but is a purely individual move on his part. Early this year, he stated, he went to a theatre expecting to see ten acts. Only three were shown, and he, as well as other patrons, were disappointed. This has happened to him several times, he asserts, with the result that he has framed and submitted the bill.

BUILD UP PROVIDENCE HOUSE

N. T. Granlund, of the Loew offices, went to Providence this week with several film stars, including Montague Love and Alice Brady, in an endeavor to build up the business of the Loew house there. Business has been falling off for some time, it is said, and Loew believes that the personal appearance of the stars is calculated to get the people interested in the theatre again, and thus build up its patronage. The stars will remain all week, making nightly appearances.

"FEET" ACT IS TITLED

The novelty act in which only the feet of the players are seen, which is being put out by the Pat Casey Agency, will be called "Uppers and Lowers." The play is set in a Pullman car, and is prefaced by a three-minute motion picture. It was written by Charles Sumner and Charles C. Mather. The cast will include Eugene MacGregor, who is also directing; Sam Blum, Fred Steele and Georgia Moore. The break-in will occur on Monday next, out of town.

SOLDIERS FORM QUARTETTE

ATLANTA, Ga., Feb. 2.—The 319th Field Artillery has a quartette composed of men who have played in the Western vaudeville theatres. They are William F. Malone, tenor; Irving Marks, second tenor; William Hensler, baritone, and Lewis Hadfield, bass. They are appearing at the various camp Y. M. C. A. huts, and will also appear at the Liberty theatre during soldiers' vaudeville stunt week.

SISTER ACT DISBANDS

The Three Verduns, a sister act, has disbanded and will hereafter be known as the Craig Sisters. The turn will consist of Mabel and Druseilla, the third girl having left the act to resume other work. The act opens Thursday.

HAROLD SELMAN HAS NEW ACT

Harold Selman is rehearsing a new act which will open to-morrow at Hackensack, N. J. Selman has as associates Justine Wayne and Salomy Parke. The act will play under the title of Harold Selman and company.

NEW SEWARD ACT REHEARSING

Dan McCarthy and Sydney Reynolds are rehearsing a new act written by Marian Seward.

COLONIAL WILL HAVE BETTER BILLS

PLAN TO BUILD UP HOUSE

B. F. Keith's Colonial Theatre is shortly to be built up, as far as program goes and the bills going into it starting Feb. 18 will be on a par with those at the Riverside. The officers of the circuit are said to have been dissatisfied with the quality of bills given there.

The house has an excellent location, and should be one of the biggest in town as far as business goes. Valeska Surratt will be the first of the bigger acts to go into the house. She opens there on Feb. 18. She will be followed by Julian Eltinge, Theodore Kossloff, and later by Annette Kellermann and the other big ones.

The number of acts will remain the same as in the past, the policy having been to give nine. The prices will remain unchanged.

MIND-READER GUESSES RIGHT

On the strength of a good guess made during their performance last week, the Rajahs, mind readers, are said to have been given an increase of fifty a week in salary by the Fox offices, as well as getting return dates throughout the circuit.

During the show at Fox's Cretona Theatre on Thursday matinee, someone in the audience asked the lady of the act when Lillian Resner, the girl who was lost last week, would be found. Mme. Rajah tried to dodge the question, but the house persisted, and finally she took a chance and said Sunday. The crowd gave her the laugh, and on Saturday the team came into the office of their agent, Abe Feinberg, greatly worried. They realized they had committed themselves too strongly.

When the child was actually found on Sunday, however, Feinberg got after the Fox booking forces and brought up the manager of the Cretona, J. R. Levine, to witness that the prediction had been made. With the result that the act got its raise and re-routing.

LA BELLE TITCOMB HAS NEW ACT

La Belle Titcomb has formed a corporation to present a new act in vaudeville, and was busily engaged in rehearsing when Charles J. Adler, one of the principals, was suddenly called to join Annette Kellermann, with whom he appeared last week at the Palace Theatre. After working one week with the Kellermann act at the Palace, Adler gave in his notice and rejoined the Titcomb Revue, which is now in rehearsal and due to open in two weeks under the direction of Adler, who has signed a two years' contract of the play or pay kind with La Belle Titcomb.

PALACE BLDG. CLOSED MONDAY

The Palace Theatre building was strictly closed to all but agents and managers last Monday. Many acts had appointments with their agents at their offices, but could not walk up stairs. Most of the appointments were kept by telephone, which were kept very busy most of Monday morning.

ROCHESTER HOUSE TO OPEN

The Avon Theatre, Rochester, N. Y., will open as the Fay Theatre, Feb. 11, under the management of W. B. McCallum. It is understood that the house is controlled by the same interests that control Fay's Opera House in Providence, R. I., and that it will be booked by the Sheedy agency.

CHANGES ON BILLS

But few changes in local bills were reported last Monday, as most acts are now convinced that it is to their advantage to make early trains, as railroad connections cannot be depended upon.

At the Palace Theatre the second show, starting at 4.30, was minus the services of Valeska Surratt, who is suffering with a severe cold. However, she appeared at the night show and was expected to play out the week. At the matinee it was thought that she would not be able to appear, and White and Haig came down from the Riverside Theatre, ready to step into the breach if the headliner had fallen out.

At Providence, J. Francis Dooley and Corinne Sales did not appear on account of vocal trouble encountered by Dooley, who is now under the care of Dr. Teak.

The Solti Duo were out of the bill at the matinee at the Jefferson Theatre Monday afternoon, being replaced by Stewart and Allen. Peggy Brooks, on the same bill, was also absent and her place was taken by Ethel Cunningham.

At the Colonial Theatre, Milton and the De Long Sisters could not make the matinee, as they were nine hours late in getting in from Louisville, and the show ran without any one taking their place. They appeared at the night show.

At the Fifth Avenue Theatre, Beaumont and Arnold were out of the bill on account of illness, and Drew and Wallace substituted for them. Sam Hearn was an added feature at this house.

Last Thursday Jolly Johnny Jones did not appear, and Kalma and company were substituted. The Kalma act's baggage did not arrive in time to open the show, and it was switched to the closing spot.

ACROBAT HURT IN LOEW HOUSE

Adam Reider, an acrobat, was seriously injured while doing his act last Saturday on the stage of the Lincoln Square Theatre. He fell fifteen feet from a trapeze and landed on his head on the stage. He was removed to Bellevue Hospital, where it was stated early this week that his condition was still very serious.

ILLNESS SPLITS TEAM

The team of Elsie Pilcer and Dudley Douglas, which recently played the Orpheum circuit, has been split on account of the illness of Miss Pilcer. Douglas has accepted a role in a new musical show which will shortly be produced.

SINGER WILL SAIL

Marie Myron, a society singer and pianologist, will sail for France on February 12 with a company of eight girls, who will entertain the soldiers at the front under the auspices of the Y. M. C. A.

WILL TOUR ENGLAND

Bonita and Lew Hearn have just signed contracts with an English manager whereby they will tour that country as soon as the war is over. They formerly were very popular abroad. At present they are rehearsing a new act.

"AMERICA FIRST" CLOSING

"America First" will close at Little Rock, Ark., February 9, and will come to New York to reorganize.

TAITS SIGN NEW YORK STARS

J. and N. Tait, the Australian managers, have signed Georgia Harvey, Guy Bates Post, Charles Richmond, Emily Polini and Thais Lawton for appearance in Australia in several American plays for which the Taits have acquired the producing rights for their country. Among these plays are "De Luxe Annie," "Old Lady 31," "Mrs. Carey's Chickens" and "Very Good, Eddie." The American players, who have been engaged for the leading roles in these plays, will sail this month.

VAUDEVILLE

PALACE

The pictures started the show promptly at one-thirty and ran for five minutes.

Giuran and Newell offered an acrobatic and dancing novelty which went exceedingly well in the early spot and is more fully reviewed under New Acts.

The Boudini Brothers occupied the second spot with a straight accordion offering, appearing in conventional white trousers and blue coats. Their first offering was a classical selection, well rendered.

Bert Melrose occupied the third spot and it was up to him to get the first real laughs of the show. He has not changed his act one particle since last seen here, with the exception of the mode of dress.

Annette Kellermann and her big show, held over from last week, did the same act with the exception of the absence of the dance done by Chas. J. Adler. This week Ed. Makaliff is trying it, but his dance at this particular performance was not very good. Miss Kellermann, however, is the mainstay of the act and her work has improved over her initial appearance. Possibly her nervousness was absent or, perhaps she felt herself more sure of her material. Anyway, her dancing, which is exceptionally good, and her wire work, were two big features, without counting the marvelous work in the tank. At the finish of the act, the entire company forms an ensemble, appearing at the final curtain while Miss Kellermann takes her many bows. She was compelled to make two speeches Monday and departed from her talk of last week. She has also interpolated a new Ford gag and wished that the act would receive the same encouragement hereafter as it did at this performance.

Wellington Cross, dressed in an afternoon walking suit, was assisted by Ted Shapiro at the piano. He entered carrying a knitting bag and told several gags before he sang a knitting song. A comedy song about the war and the coal situation came next and then a well rendered Southern number went over in good style. A new song about women getting men's jobs and that men better be nice to them, came next and went over in great style. A patriotic number followed and then a cross-fire line of talk between the pianist and Cross went well. A song about the Huns and how to hunt them lacked the class needed at this point and seemed out of place. The "Gunga Din" song at the finish, put over the big punch, letting Cross off to a big hit.

Valeska Surratt and her excellent company of five offered "The Purple Poppy" next, which served to bring to the notice of the public that Miss Surratt is an extremely clever dramatic actress, knowing both motion and emotion. The act concerns the killing on an escaped Russian despot in New York, by what, apparently, is a chorus girl from the Winter Garden. The portrayal of the waiter in the act is not handled as well as could be expected and the work of Ralph Delmore as the police official is not alone rougher than the supposed work of the despot in Russia but is too theatrical.

Jack Wilson is assisted by Tom Mitchell, who appears as the straight man, and Helene Goff, who merely adds to the picture. Wilson obtained a lot of laughs by his travesty work of the acts ahead of him on the bill and, using many new gags of his own, won the laughing hit of the bill. Mitchell, as the straight man, looks and sings well, while Miss Goff merely looks well. The military travesty at the end of twenty-eight minutes put the act over to a hit.

Mme. M. Cronin's electrical novelty, in which she introduces Mlle. Juliette as a dancer, closed the show, held attention and scored decidedly. It is as pretty a novelty as has been seen here in some time. The act went great all the way.

S. L. H.

VAUDEVILLE REVIEWS

(Continued on pages 8 and 19)

RIVERSIDE

Loyal's dogs opened the show, and the well executed tricks of the clever and well trained animals started the bill off in fine shape.

The Gallarini Sisters, instrumentalists, followed and played both popular and classical selections equally well. The popular numbers were liked best, however, and they were rewarded with much applause for their efforts.

Emmet DeVoy's dramatic fantasy, "The Call of Childhood" is a well written little playlet, which on account of its interesting subject and the acting of its principals had no trouble in scoring in its early position on the bill. DeVoy's work in particular was exceptionally good.

Jack Gardner on his return to vaudeville is offering a new act in which he is assisted by Sylvester Schaeffer. Gardner is telling one or two new stories, also some old ones that have seen long service in vaudeville. The best portion of his act, however, is the singing of some clever special songs. His offering will be further reviewed under New Acts.

George White and Emma Haig had matters all their own way, and in spite of the fact that they had done three shows before the evening performance, stopped the bill completely. White is doing some of the best dancing of his career, and his imitations of many of the best known male dancing stars was enthusiastically applauded. In the Will Rogers bit, the audience not only showed its appreciation by bestowing much applause upon him, but several dancing enthusiasts showered the stage with silver coins.

Frances Kennedy not only acceptably filled the difficult spot following White and Haig, but scored a decided hit for herself as well. Miss Kennedy has a personality which fairly radiates good nature, and her songs and character impersonations were keenly enjoyed. She has some excellent material in her act, which she puts over with telling effect, and is equally good in either songs or stories.

Theodore Kosloff and his Imperial Russian Ballet, have quite the most pretentious dance offering vaudeville has witnessed in many a day. In it both Mr. Kosloff and his supporting cast are seen to excellent effect.

The act opens with a finely executed toe dance by Vera Fredowa, this is followed by an "Aztec Poem," in which Kosloff is assisted by Natcha Rambova and two others, then came the "Song of a Nightingale," by Vera Fredowa.

Victor Herbert's "American Fantasy" was then danced by Natcha Rambova, followed by a Caucasian dance, and then the classical variations danced by Mr. Kosloff and Maria Maslova. The act is finely staged and mounted, Mr. Kosloff has his own orchestra and the production is worthy of a headline position on any bill.

Gus Van and Joe Schenck, although plainly showing the effects of the three shows, scored a hit of great proportions. They have added several new songs to their already large repertoire, all of which were enthusiastically received. As delineators of popular songs, these boys are almost in a class by themselves, and whether it be a ballad or character song, their rendition is well nigh perfect. Schenck scored a decided hit with "Lorraine," a ballad which suits his light tenor voice excellently.

Palfrey, Hall and Brown, two men and a woman, have in "Follies of Vaudeville," an act well suited for a closing position. One of the men is a good eccentric comedian, the other a clever bicycle rider, and the woman a dancer. They held the big audience in well until the close of their act.

W. V.

COLONIAL

The Taylor Trio, a fairly good wire act, opened the show. It will be further reviewed under New Acts.

Jed and Ethel Dooley tried their hand at almost every conceivable thing in the amusement line. It must be said in all truthfulness that the lady is by far the better performer of the two. The male member pulled some old gags such as a quartette consists of "three men and a tenor" and a few other old ones. Rope whirling, bicycle riding, music and an imitation of how a cowboy and girl dance out West were then shown. The act did well but needs up-to-date material to hold an important position on the big time.

Little Sylvia Clark held the next spot, although Milton and De Long Sisters were programmed. The trio did not arrive from Louisville in time for the first two performances. Miss Clark offered a comedy act packed full of splendid material. Her method of working "nut" business is in a class beyond reproach. The act is reviewed under New Acts.

Lee Kohlmar is one of the few stars who permits his co-workers to assume the laurels and have the good lines. In this comedy, called "Two Sweethearts," Kohlmar and his able assistants handle most of the heavy situations. However, his portrayal of the brother who is forcing his friend to marry his homely sister was a well drawn piece of business. This act contains a laugh a second, due to the expert handling of Kohlmar and his company. The audience enjoyed every moment the playlet was on view.

Hats off to W. J. (Sailor) Reilly, U. S. N., as his success this afternoon was due solely to his entertaining qualifications and a personality that radiated to every corner of the theatre. Vaudeville should be complimented on securing the services of this expert of song exploitation. His voice is rich and his enunciation splendid. If Sailor Reilly attacks the Huns as he did his audience today, the war will soon be over. He could have remained on view indefinitely, as the audience clamored for more after he had bowed off many times.

Following closely upon the hit of Sailor Reilly came Florrie Millership and Al. Gerrard, assisted by two men and a quartette of pretty girls, who offered one of the best miniature musical interludes in present day vaudeville. The act was originally played by Joseph Santley and Ivy Sawyer, but Miss Millership and Gerrard do it just as well as the originators. Miss Millership and Gerrard have the faculty of singing equally as well as they dance and everything attempted is delivered expertly. The four girls fit into the picture on several occasions. The "Magazine" offering was a huge hit. The whirlwind dance finish by the principals stopped the show.

Adele Rowland, sweet and demure, rendered five songs of different type. The knitting number, with up-to-the-minute remarks in reference to the drop stitch and the gossiping women who hold knitting meetings for the purpose of "roasting" each other, came in for many hearty laughs. Her old standby, "Mary Ann," was accepted by all as a masterpiece of song reading. Miss Rowland was assisted at the piano by Harry De Costa.

Low Dockstader closed the show with his timely talks on war, politics, Roosevelt, Suffragettes and Russia. As "The Boss" he unfolds the inside workings of how the man higher up promotes welfare. Laughs followed in close succession, due to the expert delivery and well known showmanship of Dockstader. Not a single person left while he was eulogizing President Wilson.

J. D.

ROYAL.

After the usual Hearst-Pathé News reel, Maximilian's Canine Pupils started the program. It is one of the best trained dog turns that the writer has ever witnessed. The dogs, five of them, go through identically the same stunts that the man goes through in the line of jumping and tumbling. Although the company presented a very pleasing turn it received only fair applause, which was probably due to the sudden spurt of cold weather prevailing outside.

In number two spot were Alexander and Fields, the two boxcar tramps, presenting "A Breeze of Aristocracy." Laugh after laugh interrupted their turn, due to the grotesque makeups of the pair.

George Kelly, supported by Anna Cleveland and Nora O'Connor, presenting his sketch "Finders-Keepers" had a tendency to start off rather talky and slow, but proved far from such after the story of the sketch had developed. George Kelly appears to be just a trifle too stogy. The act drew considerable applause, however.

Following were Ben and Hazel Mann, presenting their usual talk and songs. Ben's nut stuff is very well done, and he knows how to put over his gags.

The Cameron Sisters, Dorothy and Madeline, assisted by Burton Daniels at the piano, presented their repertoire of dances. The girls offered three dances, while Daniels played two selections upon the piano.

The Hickey Brothers, three boys, with one playing the nut, presented a series of acrobatic dances. The act is well arranged, and moves like clockwork. The nut is exceptionally funny. They execute some very clever feats in the line of tumbling. The last bit, although it has been done to death in burlesque—namely, blindfolding the "nut," and having him receive telepathic messages by means of a tray bounced upon his head the number of times that is written upon a blackboard—was very cleverly presented, and many of those present who had seen the stunt time and time again laughed most heartily at the abuse heaped upon the dome of the "medium." The act got away to a great hand.

Franklyn Ardell, assisted by Marjorie Sheldon, followed in his sketch, "The Wife Saver." His line of talk is very funny and portrays the efforts of a real estate agent trying to dispose of some property and, incidentally, trying to dispose of his wife over the phone, because he has a date with another man's wife. Marjorie Sheldon, who plays the deaf and dumb stenographer, spills the beans to his wife. In reality, she is employed by a "Home Saving" society and, of course, makes a better man of Ardell. But, after she leaves, why, he does it all over again. Laugh after laugh interrupted the dialogue and the finish found every one applauding.

Stella Mayhew, now working alone, presented a very fine selection of song numbers. The opening pipe number was especially well liked, and quite a few of the ladies in the audience were real shocked when she lit up the old jimmy and started to puff away. During her act she explained that her partner and husband had joined the colors, and she had been forced to work alone, although she would rather take a crack at Ole Bill Hohenzollern in Berlin.

In the closing spot were Jack C. McLellen and May Carson, who, in a series of dances upon roller skates, were greeted with hearty applause throughout their turn. The eccentric burk dance done by McLellen upon a table is a considerable feat. For a finish, they do a neck whirl which drew long and continued applause from the audience. McLellen might eliminate some of his talk or else, if he must use it, insert a few real gags here and there. The act closed the show with hearty applause.

L. R. G.

VAUDEVILLE

AMERICAN

The vaudeville bill started with the Perinnes, a man and girl, who did an act made up of a variety of acrobatic and gymnastic stunts. First they do a little rope-skipping, with the girl turning the rope and the man doing a back somersault between skips.

Ryan and Ryan, man and woman, opened with a song and went into an Irish jig. The woman followed with a dance made up of a mixture of Scotch and eccentric steps. Her partner then appears with boards about two and one-half feet long and four inches wide fastened to the soles of his shoes and, on these, he executes a dance, after which he is joined by the woman, with similar attachments on her shoes, when they do a double dance for a finish.

The two Durkin Girls, Kathryn and Nellie, followed with a song and pianologue and scored a decided hit. The smaller of the girls does most of the singing and renders an Irish song, a Rube number and a popular song. Her partner at the piano sings a ballad. Their fifth number is a duet. Besides their singing, they have some bright comedy talk which gets plenty of laughs. They are excellent entertainers, the smaller of them being particularly clever. She is a comedienne of marked ability and has a fetching personality that aids materially in putting her material over. These girls should be good in any company.

Then came the Two Rice Brothers with their "Jazz" comedy and they kept the audience laughing from the start of their act to its finish.

"The Uneeda Girls," a musical comedy offering, featuring Mark Adams, with Harry Young and Ethel Nuderwood, followed. The act opens with a chorus sung by six girls, headed by Miss Nuderwood. The latter then sings a solo and follows with a duet with Young. The comedy is furnished by Adams and runs through the act. At the finish, the principals and chorus sing comedy verses put to operatic airs. The chorus is made up of pretty girls. Miss Nuderwood and Young sing well and Adams is a funny comedian. The act was well liked.

After the intermission, Daisy Leon rendered four songs of as many styles and sang them well. She has a pleasing personality and was received with marks of favor.

She was followed by "This Way Out," a comedy playlet presented by Walter Percival and Company, three men and a woman. It tells a story of a playwright, at work on a play, whose wife wants him to take her to the theatre. He refuses to go with her and goes to sleep on a lounge. The action then represents his dream, which is a replica of his play.

In it his wife has a lover and he discovers them in the act of kissing. He takes a revolver, follows the lover off stage and a shot is heard. A dark "strike" is then made and when the lights go up again the husband is seen asleep on the lounge mumbling to himself. His wife awakens him and, as soon as he realizes that he has been dreaming, he tells her they have plenty of time to get to the theatre and the curtain falls as they make their exit.

It is a well written sketch and is well played, the work of Percival and his husband and that of the woman being particularly good.

Tom Mahoney presented an Irish monologue and came in for a substantial hit. Mahoney has excellent material, consisting of jokes, funny stories, and a description of a "Hod Carriers' Meeting." He gets his material over to the best advantage and keeps his audience laughing. He also sang three numbers, two of which were "war" songs. He took an encore.

Frank Wilson, with a capital bicycle act, closed the bill to good applause.

E. W.

FIFTH AVENUE

This house was packed to its utmost capacity at the first show on Monday and the lobby was jammed with those waiting to get in for the second.

The Kelios, man and woman, in number one position, opened with a travesty on circus life entitled "The Free Attraction," with the man doing the ballyhooing and the girl impersonating the side show performers. The scene is set with the regulation canvas of the circus side show showing paintings of various freaks. When the man finishes the ballyhoo, he and his partner do a neat gymnastic act, made up chiefly of balancing stunts. They received their full meed of approval.

Ted Boyle and Harry Brown presented a piano songologue and scored a decided success. These boys are clever entertainers and know how to put their stuff over. The singer is a good comedian and his partner is not far behind him in this line. They rendered six songs and were so well liked that an encore fell to their portion.

Dot and Alma Wilson and company, three girls, presented a sketch which was well received. The little story tells of three sisters who live together in a New England town. Two of them are in the prim old maid class and the third is young and up-to-date. The latter shocks her sisters when she tells them her intended husband is coming and dresses in a bridal costume to receive him. Each of the old maids in succession has a "wishing rug" held before her and, behind it, makes a change and appears dressed in a bridal dress to match that of her younger sister. During the action two songs and two dances are introduced and the trio closes with a dance.

Sam Hearn, the Rube with the fiddle and the bow, scored the big comedy hit of the bill. He started with a song and then went into talk with which he kept his audience in an uproar. He followed this with violin playing which ranged from classical numbers to imitations of bagpipes, in one of which he produced the sounds of a first and second violin playing at the same time. Hearn is an artist with the violin and a capital comedian. He has excellent comedy material and puts it over with a bang. He answered two encores and could have taken more.

Drew and Wallace, in their drug store skit, pulled down a good-sized hit. Their comedy talk drew its usual laughs and their two songs with a dance finish was accorded applause.

Mabel Burke, in number six position, was well received for her rendition of an animated song.

John McGowan, assisted by Adelaide Mason and Reeta Cooper, were seen in a sketch entitled "Some Bride" and succeeded in winning a generous share of approval. The skit tells about a young man who must marry a girl to inherit his Uncle's millions. He has put off the proposal idea until the very day stipulated by his deceased relative. In fact, he only allowed himself a few hours, as he must be wed before 7 P. M. He proposes to one of his lady friends, who has doubts about accepting him, and finally says maybe she will, but will have to think it over. If her decision is "Yes" she says she will meet him at the "Little Church Around the Corner" before 7. The young man, believing in "Safety First," proposes to another girl, who jumps at the chance, meets him promptly and is married to him. Then, as they leave the church, they meet the other girl.

It is quite an elaborate production, requiring three scenes, a reception room, a view of New York by night from across the Hudson, and the exterior of a church.

Harry Hines and Hershah Hendel, two men, presented a song and piano act, away from the beaten path, and scored a great big hit (see New Acts).

The sketch "Married via Wireless" closed the show.

E. W.

CITY

De Arno and Douglas opened the show with a strong man act. The men are well built and muscular, like most strong men, and do the stunts that all strong acts use, except the last, which is a very good one. In this the under man braces his legs on a chair while the other jumps from a pedestal, the under man catching him and straightening out, meanwhile balancing the man on top. They missed fire in one of their tricks and, after three or four attempts, finally succeeded in doing it.

Purcell and Ramsey, a man and a girl, were next. They open as a straight singing and dancing team and it is only after the act has been running for a while that the girl discloses herself as a nut comedienne of real ability. It was her clowning and foolishness that earned the act an encore, for which they did another specialty dance.

The third act on the bill was John R. Gordon & Co., the latter consisting of a man and a woman. The story of their sketch is as follows: The two men have been pals and had determined to go on the stage. They joined a cabaret but it closed the second night, and they have been out of work for a long time. All they have left to eat is a loaf of bread and two eggs, one of which has been lost. They get a letter telling them that a woman will call to buy an old violin they have. In order to impress the woman, one of the men acts as a butler to the other and gets a lot of laughs out of it. The girl calls, and not having the price asked for the violin, goes out to get it. The men find a letter she dropped and read it. They discover that the woman is looking for \$50,000 hidden in the violin, and which belongs to the owner of the instrument, it being the fortune left him on the death of his father. They take out the money, and put in some plain paper. When the woman finds she is the loser in the game she comes and confesses her motive, and the two men leave their hall room for something more becoming to gentlemen of fortune.

Ethel Leslie and a woman accompanist were in the next place. She has a high-class singing act that is well put on, and which scored a good sized hit. She opens with a drinking number, and goes into several classical selections. The girl with her gives an impression of a little girl's idea of her father in uniform, that was only half-heartedly applauded. She should replace it with another and more lively number.

Barnes and Smythe, a Jew comedian and a straight, were next. The comedian holds the attention of the audience from the moment he comes on. His stories and bits of business, and his eccentric dance, put the act over for a solid hit. It took three bows. This is quite a good showing, as the act had been seen in this house only five or six weeks ago.

The Golden Troupe of singers and dancers were the sixth on the bill and, with their Russian folk dances and songs, pleased immensely. One of the men did a Cossack dance that was the best received of all the act's numbers.

The people sing and dance well and their success was well merited. The Ed. Miller Duo, two men who can sing, and do so, were on seventh. They showed how a good many of the popular numbers of to-day had been pirated from old-time classical selections. The lullaby number by one of the men was the best thing in the act, which in itself is the best two-man singing act this reviewer has seen.

The show was closed by the Great Howard, a ventriloquist. He has a set representing a base hospital in France, where he is the doctor. He gets a good number of laughs out of his work with the dummies and the singing at the end put the act over big. Howard is too profuse in his use of "hell," that being the only fault with an otherwise very good offering.

S. K.

JEFFERSON

Following a well rendered overture, the show was opened by Stuart and Allen, who, due to a late arrival, went on without makeup and entirely at a disadvantage, but scored a good-sized hit despite the handicap. They will be further reviewed under New Acts.

In the second place came Bell and Monte, who do an Italian singing and talking act. One of them is a straight and the other a comedian. Their songs and bits pleased. The encore bit, about how two Italians would sing a popular song, was a very good one and sent them over for a good sized hit.

Delmore and Moore, in a novelty comedy act, were the next, and their offering will be more thoroughly reviewed in the New Acts department. The bill was split here by a Hearst-Pathé News reel, after which the vaudeville was resumed by Anderson and Bennett, in a travesty on the old Latin classics. The skit starts off as a modern playlet, in which an actor and his wife are looking for work, but have, so far, been unsuccessful. He is asleep, and, dreaming he is Richard the Third, introduces many lines from Shakespeare's works, adding burlesque lines to them and getting many laughs. They get a telegram telling them that they can get twenty weeks' work if they will put on "A Hot Night in Rome" at once. It is then that the fun begins and Anderson and his partner get many laughs from their burlesque. Anderson has a way of shouting his lines at times that is a laugh-getter in itself, and, what with his many gags and mannerisms, he has one of the best nut acts seen in a long time. The act is a revival of one he did several years ago, but is just as good to-day.

Peggy Brooks did not arrive in time, so Ethel Cunningham took her place, and, by sheer force of personality, got over. She sings several numbers and gives an imitation of how different lovers have proposed to her that is very good. She is a comedienne of no mean ability, and has the good sense to realize that she cannot sing. Her talking of the numbers, and the force of her good natured personality got her over for a hit. She had to respond to an encore and four bows.

"Real (Reel) Guys," a musical tabloid, was in the sixth position on the bill and will be given a more exact review in our New Acts department.

Billy Elliot, a blackface comedian, whose work is like that of Al. Herman and Jack Wilson, was in the seventh place, and, with his songs and stories, pleased the audience immensely. He had to cut out a lot of his impromptu gags because of the restlessness of the holiday audience, which kept coming and going incessantly. He soon won them over, however, and scored the hit of the bill. He has a strong voice and knows how to use it. He earned two encores and several bows, and it was only after the lights had been extinguished that he was allowed to go off.

The vaudeville was closed by the Boggan Troupe of Lunatic Bakers, who are acrobats of a high order. There are many good tricks used by this act, and, together with the comedy furnished by three midgets, the turn had the audience in convulsions of laughter. The boxing bit had the audience holding on to their seats and the act closed to tremendous applause, which it deserved.

The show was closed by "Those Who Pay," a feature picture with Beanie Bariscale in the featured role. S. K.

SAYS MARCIN PLAGIARIZED PLAY

Ralph T. Kettering last week served notice upon Max Marcin, A. H. Woods and the Shuberts, alleging that "The Eyes of Youth" is an infringement on Kettering's play, "Which One Shall I Marry," which, as a sketch, was presented for two years in vaudeville in this country and in London.

VAUDEVILLE

JACK GARDNER

Theatre—*Riverside*.
Style—*Songs and stories*.
Time—*Twenty minutes*.
Setting—*In one*.

Jack Gardner, who has been appearing in pictures, is back in vaudeville with a new act in which he is assisted by Sylvester Schaeffer, who works from the audience and comes upon the stage for a short recitation.

The feature of Mr. Gardner's act is some especially clever song numbers which are away out of the ordinary and, if the balance of his offering was up to their standard, the act would be a big winner.

The songs are "Uncle Sam Is the Engineer," a comedy number woven around government supervision of railroads, and "The Ghost of John Barleycorn," a novelty temperance travesty. Both numbers are gems and were well rendered by Gardner, who, unfortunately, was not so wise in his selection of stories. Several are old and the new ones lack humor.

A well written medley of old-time song hits is also a good portion of the act, but the balance, including Schaeffer and his alarm clock, which is supposed to ring at the end of his minute upon the stage, but fails to go off until Gardner is reciting, could all be eliminated. The song numbers, braced up with some good comedy material, will carry the act over anywhere. W. V.

DELMORE AND MOORE

Theatre—*Jefferson*.
Style—*Comedy novelty*.
Time—*Twenty minutes*.
Setting—*Special*.

Delmore and Moore have combined two or three different ideas in presenting their present turn.

They open as a straight talking act. They are performers and are late for the night show. After a line of talk they get into a taxi and, on the way to the theatre, put on their make-up and costumes. The scene then changes to one, the former scene being in four.

The second scene is the theatre. The man sings a darky number, being made up as a blackface comedian. The drop rises again, and we see a scene in Africa, the woman playing the part of a native. There is some talk, more or less humorous, and the man brings out a knitting bag, from which the woman makes a change of costume, transforming herself from an African negress into a high-class Southern darky. They then sing a double number for a finish.

This act has tried to get away from the path of other turns, and has succeeded fairly well.

STUART AND ALLEN

Theatre—*Jefferson*.
Style—*Singing and dancing*.
Time—*Ten minutes*.
Setting—*In one*.

Stuart and Allen are very good dancers, but very poor singers. They are clever enough to sing only one or two numbers, for any more would spoil their act entirely.

They open with a double dance. Then the man does a single eccentric number, after which the girl does a clown dance, which is followed by another single by the man, the girl meanwhile making another change in costume. After that they do another double number.

They dance well, and the man has a very good eccentric dance which he renders in a capable manner. The only fault with the act is the singing, and if that were taken out, the act would be much better. As it stands, however, they should find no trouble getting bookings. S. K.

NEW ACTS

Continued on Pages 29 and 32

GIURAN AND NEWELL

Theatre—*Palace*.
Style—*Gymnastic novelty*.
Time—*Twelve minutes*.
Setting—*In one and full stage*.

Giuran and Newell opened the show at the Palace Theatre and scored a decided hit with a new act which not alone held attention for its entertaining quality, but also on account of its novelty.

Two men in evening clothes step out and start with a line of talk, which leads into a routine of eccentric dance steps. Giuran then does a solo dance, employing the style of Russian music which is familiar to the vaudeville-going public. However, he shines here as an eccentric Russian dancer of class and ability, by showing some new trick steps never seen before, and scores individually with a corking good routine of these difficult steps. Newell then comes out dressed in a tuxedo suit and goes through a good routine of eccentric soft-shoe dancing.

The curtain then rises and shows a full stage set with three bars. The pair dress splendidly in Chinese costumes, and offer a series of scintillating bar tricks which are speedy, showy and decidedly hard to accomplish. The finishing trick is the new way Giuran uses the bars while blindfolded. The act is a dancing and bar act, but a decided novelty and worthy of more than passing comment for the manner in which these two performers have endeavored to get out of the beaten path. S. L. H.

HINES AND HENDLER

Theatre—*Proctor's Fifth Avenue*.
Style—*Song and piano*.
Time—*Twenty-four minutes*.
Setting—*In one*.

Harry Hines and Hershall Hendler, in their new offering, get away from the usual piano and singing act of to-day.

At the opening Hines appears and starts to sing, but stops and argues with Hendler, who occupies the orchestra leader's chair.

Hendler then goes on the stage and, after some comedy dialogue with his partner, accompanies him on the piano. Then Hendler claims he can hypnotize Hines and, after making a few passes, tells him to sing, and later to imagine himself a Spanish dancer.

This is followed by a piano solo by Hendler, who, with "Yankee Doodle" as his theme, plays a classic after the style of Beethoven.

These boys are A No. 1 performers, Hines being a capable singing comedian and Hendler an artist on the piano, as well as a comedy dialectician. They put their material over splendidly and at the Fifth Avenue Theatre scored a most emphatic success.

They should have no difficulty in booking the act. E. W.

TAYLOR TRIO

Theatre—*Colonial*.
Style—*Wire walking*.
Time—*Six minutes*.
Setting—*Full stage*.

This wire act consists of two pretty girls and a young man. Their work on the thread is not spectacular, but is well executed. Jumping from wire to wire, through hoops and over a table, and a split by the man, won applause. Parasols are employed most of the time to keep their balance. One girl gave a fairly good idea of a cakewalk. The act opened the show and did well. J. D.

VARE AND MARVIEN

Theatre—*Olympic*.
Style—*Songs and piano*.
Time—*Twelve minutes*.
Setting—*In two*.

Vare and Marvien are two young misses who, although they have a certain amount of personality, a good appearance, and are talented, lack the much-needed jazz which is so necessary in an act of their kind. A different selection of numbers would also help the act materially.

If the act were done in one, instead of in its present setting, it would also help as the girl's voice at the piano, while doing her talk number with the other girl, can barely be heard.

The girls open with a duet, with one girl seated at the piano. The one girl then does a solo and they again go into a duet. The next is a piano selection which starts off rather slowly. The first bit of life is shown when the blonde, the singer, goes into her final number. She has the ability to jazz it up a little and should apply her talents in that direction.

Both girls are good singers. The act, at present, can only look forward to very small time, but, with a little improvement, should make the better houses. L. R. G.

"REAL (REEL) GUYS"

Theatre—*Jefferson*.
Style—*Musical tabloid*.
Time—*Thirty minutes*.
Setting—*Special in four*.

This tabloid, unlike many others, has no leading lady, juvenile, and so on, carrying a comedian, a straight, and six girls.

The story is this: A man has money and wants to be a movie star. He goes to the Bunco Moving Picture Company and pays them that he may star in a photoplay. The six girls are movie actresses. A burlesque on the movie follows, in which there is the husband, wife, child and vampire. The comedy is well worked out and the mock dramatics well handled. The girls do a "Dance of the Nations," in which each girl does a few steps of the dances of Russia, Scotland, Ireland, etc. They close with a "Tommy Atkins" number that put them over for a hit. The act could stand a little improvement, but, on the whole, it is a fair turn and should get good bookings. S. K.

SYLVIA CLARK

Theatre—*Colonial*.
Style—*Nut comedy and songs*.
Time—*Seventeen minutes*.
Setting—*In one*.

The spotlight first finds little Miss Clark with her back toward the audience. She is attired in a Jester costume and with a wand in hand introduces herself in song at the opening of the act.

A "nut" number is then offered that brought out a good amount of this clever girl's comedy. She then changes to a cream-colored dress, and keeps up a rapid-fire attack of songs and "gags." Some of the material is bright, and the balance is so expertly handled that it scores. A comedy war song is introduced that went over with a bang.

Miss Clark could hold down an important position on any first-class bill, as her offering is away from the beaten path of single comedienne. On number three, at the Colonial, she almost stopped the show. J. D.

HYAMS AND SHANE

Theatre—*Olympic*.
Time—*Fifteen minutes*.
Style—*Talk and songs*.
Setting—*One and full stage*.

These two boys open in one, with one of them appearing as a sergeant in the army and the other as a pugilist who asks the sergeant to enlist him, which he does.

The scene then shifts to full stage with the two boys in camp. They go through a lot of unnecessary talk, after which the sergeant offers a number. Stage fright on the sergeant's part was plainly visible. He then gave a recitation which he talked to himself and could hardly be heard beyond the footlights.

The act contains a whole lot of unnecessary talk. In fact, the entire opening should be cut out. If the boy who plays the pugilist could sing they might frame up an act using only the camp for their setting and injecting some comedy and songs into their routine. L. R. G.

CRAYONA AND COMPANY

Theatre—*Proctor's 23rd St*.
Style—*Crayon work*.
Time—*Ten minutes*.
Setting—*Full stage*.

The company of this act consists of a man and woman, the man doing three pictures and working much too slowly. He shouldn't take so much pains with his work, as he could get just as good effects with less detail and would make his act much more interesting.

The final picture is a battleship in action, and when this is completed a spot is thrown on it and the port-holes are seen lighted up. Then the guns go off with much noise and a great deal of smoke appears. This is a good finish and, as the man draws remarkably well, he needs nothing but a little more speed to get across nicely. P. K.

JESSON AND NEAVES

Theatre—*Proctor's 23rd St*.
Style—*Singing and dancing*.
Time—*Twelve minutes*.
Setting—*In one*.

This team consists of a man and a girl and their routine is short, consisting of only four numbers. Both are attractive in appearance, although the girl spoils much of her charm by being a bit awkward, as though she were slightly fussed.

They open with a duet, followed by a solo song and dance by the girl. The man then enters and sings a ballad and the girl comes in on the second verse. They finish with another duet. The man has more talent than the girl has, his ballad number being the best thing in the act. P. K.

THE FOUR SWORS

Theatre—*Proctor's 125th Street*.
Style—*Songs, talk and piano*.
Time—*Sixteen minutes*.
Setting—*In one*.

Two boys in blackface and two girls in tan, comprise this turn. The girls make their appearance accompanied by one of the men, with the other man following on, dressed as an "onery niggab." They then go into some talk which is very slow and dry.

The life of the act appears when one girl sings a couple of numbers accompanied by the other miss at the piano. Some more talk follows which is mediocre and, for a finish, the girl plays the piano while the other three members of the trick sing and dance. The act got away to scattered applause only. A lot of the talk could be eliminated, and the turn could stand the interpolation of some real live jokes. L. R. G.

DRAMATIC and MUSICAL

"POKEY" IS THE GEM OF WASH. SQUARE PLAYERS' NEW BILL

"SUPPRESSED DESIRES," "THE SABBAR QUEEN," "HABIT" and "POKEY." Four comedies, presented by the Washington Square Players at the Comedy Theatre, Wednesday, January 23.

The all-comedy bill presented by the Washington Square Players is distinguished, principally, by Philip Moeller's satire, "The Beautiful Legend of Pokey, or the Amorous Indian." Of the other three plays, one is a clever satire, while the two others are somewhat disappointing. The bill can stand on the Moeller play alone, however, as it is by far the best thing this talented author has done.

In this version of the familiar story of John Smith and the Indian princess, the young lady has just discovered the joys of love and is amorous toward everyone she meets. She has driven the men of the tribe away by her insistent love-making, and captures poor John Smith, who is a typical modern Englishman, with all the characteristics given that race on the stage. He is about to be killed, however, but Pokey intervenes just as the blow is to fall. John Rolfe wanders in then, and, as Pokey prefers him, she promises to let Smith go if he will force Rolfe to marry her. This he does, because he has sworn eternal friendship to Smith. The Indian characters talk in Hiawatha metre, except Pokey's mother, who is a modernist, and believes in none of the old traditions.

In this play Mr. Moeller has followed his usual method of making the historical characters replicas of present day ones in similar circumstances, and the effect is even more amusing here than it was in his other masterpiece, "Helena's Husband." The setting in which the play is presented is a marvelous piece of work, exciting as much amusement as the play itself.

"The Sandbar Queen," by George Cronyn, is distinguished principally by the realism with which the author has reproduced the speech of his rough characters. Words and phrases which were never before uttered outside of a bar-room are flung at the audience in an amazing manner. His story is slight and inconsequential, but it is relieved by some excellent character drawing. The play is interesting rather as a tendency than as an achievement. There is no reason why the same realism which is permitted in books should not be allowed on the stage, and to use it there shows a daring experimental spirit which should produce something really good. The acting in this play, especially that of Helen Westley as the Queen, is worthy of praise.

"Habit," called a critical comedy, is by Frank Dare, a new writer for this company. The play is a disappointment. It is almost the first time the Washington Square Players have stooped to such trash and it is to be hoped they will not repeat their error. It is filled with cheap moralizing melodrama that is reminiscent of Al. Woods' early days, and epigrams which would make Oscar Wilde, after whose sayings they are modeled, turn over in his grave. It is distinguished only by the excellent production given it by Edward Goodman.

"Suppressed Desires," by Susan Glaspell and George Cram Cook, was first presented by the Provincetown Players, and won much favor at that time. It still remains one of the cleverest one-act plays ever written, being filled with brilliant lines and neatly worked up situations. Clare Tree Major, Robert Strange and Marjorie Vonnegut make the roles real.

WHAT THE DAILIES SAY.

Sun—Most enjoyable bill of the season.
World—"Pokey" one bright playlet on bad bill.
Times—Excellent entertainment.
American—Pleasantly varied entertainment.

SHUBERTS TO DO "SQUAB FARM"

The Shuberts are about to put into rehearsal "The Squab Farm," a play by Frederick and Fanny Hatton, which was produced at Long Branch, N. J., last Spring by A. H. Woods, who relinquished it after a few trial performances, the play reverting back to the Hattons. Lowell Sherman and Alma Tell will head the Shubert cast of the play.

"INDESTRUCTIBLE WIFE" WILL HARDLY HAVE AN INDESTRUCTIBLE LIFE

"THE INDESTRUCTIBLE WIFE"—A three-act comedy by Frederic and Fannie Hatton, produced Wednesday evening, January 30, at the Hudson Theatre.

CAST.

Charlotte Ordway	.....	Minna Gombel
James Ordway	.....	Lionel Atwill
Benjamin Field	.....	Frederic Esmelton
Amelia Field	.....	Mrs. Jacques Martin
Schuyler Horne	.....	Roland Byram
Paul Brooks	.....	John Cromwell
Brandy McBride	.....	Clay Clement
Julia Keith	.....	Jane Houston
Mary	.....	Irene Timmons
Ellen	.....	Father Howard
Patmore	.....	Howard Kyle
Clapper	.....	Edward Leduc

"The Indestructible Wife," the latest of the Hattons' plays to reach New York, bears evidences of being one of their earlier works which they have kept stowed away in their trunk waiting for the time to come when their names, as authors, would induce a manager to produce it. For it certainly suffers by comparison with some of their other works which have found their way to our stage. It lacks the smartness which characterizes their other works, and has a crudeness not found in them.

Not that it is not amusing to a certain extent, for it has some funny spots, but neither its theme nor its treatment show the same cleverness these writers have shown in their other plays.

Charlotte, the indestructible wife, makes a physical wreck of her husband, James Ordway, on their honeymoon, and he turns to his friends for help. She is an athletic girl, given to golf and kindred sports, with an inexhaustible vitality and energy capable of wearing out any one who attempts to keep pace with her.

Ordway calls in Schuyler Horne and Paul Brooks to help him out, but they are unable to keep pace with Charlotte's athletic drives and only succeed in causing her to almost fall in love with them.

Seeing his friends fail, Ordway hires Brady McBride, a professional athlete, and he actually falls in love with her.

Then Charlotte takes enough time from her athletics to be jealous of Julia Keith, a young widow in whom she thinks her husband is too much interested, and contemplates divorce and remarriage. With whom, however, she has not quite determined.

Of course, matters are properly adjusted in the end, and Charlotte plans with her husband to take another honeymoon.

Minna Gombel acted the title role with spirit and reckless abandon, and acquitted herself with credit.

Clay Clement, as Brandy McBride, was responsible for most of the laughs. He was the athletic trainer to the life and was irresistibly funny.

Jane Houston, as the fascinating widow, made the most of her opportunities. Mrs. Jacques Martin was excellent as Amelia Field and Lionel Atwill made the most possible out of an almost impossible role.

WHAT THE DAILIES SAY.

Herald—Clumsily suggestive.
Tribune—Highly amusing.
Sun—Has some amusing scenes.
Times—Crass exaggeration and sloppy.
World—Silly and impossible.
American—Farcical in spots.

"OH LADY, LADY" HAS ALL THE MARKS OF A BIG SUCCESS

"OH, LADY, LADY"—A two-act musical comedy, book and lyrics by Guy Bolton and P. G. Wodehouse and music by Jerome Kern, produced Thursday night, January 31, at the Princess Theatre.

CAST.

Parker	.....	Constance Binney
Mollie Farrington	.....	Vivienne Segal
Mrs. Farrington	.....	Margaret Dale
Willoughby French	.....	Carl Randall
Hale Underwood	.....	Harry C. Browne
Spike Hudgins	.....	Edward Abeles
Fanny Welch	.....	Florence Shirley
May Barber	.....	Carroll McComas
Cyril Twombly	.....	Reginald Mason
William Watty	.....	Harry Fisher

"Oh, Lady, Lady," Elliott, Comstock and Gest's latest musical comedy contribution to New Yorkers, promises to be one of the big successes of the season. On the above date it was given to an invited audience, its first public performance taking place on the night following.

As a rule an invited audience is hard to please. There is an absence of clacques and, therefore, little opportunity for forced applause. But those who came by invitation to see this Bolton-Wodehouse-Kern effort showed such unmistakable evidences of pleasure and delight that it would be hard to believe that the stamp of approval they placed upon it will not be endorsed by the general theatre-going public.

In texture "Oh, Lady, Lady" is light, but it is full of charm, is colorful and delightfully pleasing.

The little story concerns Willoughby French, who is about to be married to Mollie Farrington and is in fear that his former fiancée, May Barber, will appear at the altar and make an unseemly fuss. His best man, Hale Underwood, is informed of the situation and, when he catches Fanny Welch stealing one of the wedding gifts he offers to let her go free if she will double-cross Willoughby's nemesis. Then Hale learns that May Barber, the girl he has fallen in love with and his friend's discarded sweetheart, are one and the same. But it is too late to head off Fanny and the complications begin. As a side issue, Willoughby's valet, Spike Hudgins, an ex-convict, is Fanny's lover.

In the end the love affairs are properly adjusted and Willoughby gets Mollie, while Hale pairs off with May.

The management has selected an unusually excellent cast, headed by Vivienne Segal, who made a most charming heroine, and she, with Carl Randall as Willoughby, scored heavily in the dances.

Carroll McComas, as May Barber; Edward Abeles, as Spike, and Florence Shirley, as Fanny, made individual hits.

Reginald Mason, as Cyril Twombly, the detective, and Harry C. Browne, as Hale Underwood, were excellent. All of the others did good work and the chorus was exceptionally good.

There are many catchy numbers in the work, among which are "Our Little Nest," "Little Ships Come Sailing Home," "Wheatless Days" and "Greenwich Village."

The scenes are laid in the Barber home on Long Island and the roof of a studio building in Waverly Mews, Greenwich.

WHAT THE DAILIES SAY.

Tribune—A hit.
Times—Scores heavily.
Herald—Dainty and fresh.
Sun—Fun almost incessant.

TO PRESENT PINERO PLAY

LONDON, Eng., Jan. 21.—"The Freaks. An Idyll of Suburbia." Sir Arthur Pinero's latest play, will be produced early next month at the New Theatre by Dion Boucicault.

OPENING DATES AHEAD

"The Love Mill"—48th St. Theatre, Feb. 7.
"Sinbad"—Winter Garden, Feb. 11.
"Follow the Girl"—44th St. Roof, Feb. 11.
"Her Country"—Punch and Judy, Feb. 20.

OUT-OF-TOWN

"Love Forbidden"—Washington, D. C., Feb. 8.
"Among Those Present"—Chicago, Feb. 10.
"The Rainbow Girl"—Baltimore, Feb. 11.
"Our Friendly Enemies"—Stamford, Conn., Feb. 25.

SHOWS CLOSING

"Doing Our Bit"—Winter Garden, Feb. 9.
"Experience"—Manhattan Opera House, Feb. 9.

"THE LITTLE TEACHER" PLEASURES WITH ITS MANY HEART THROBS

"THE LITTLE TEACHER."—A three act comedy by Harry James Smith. Produced Monday evening, February 4, at the Playhouse.

CAST.

Emily West	.....	Mary Ryan
Mrs. Caldwell	.....	Lillian Dix
Miss Meech	.....	Carolyn Lee
Mrs. Hodges	.....	Marie Haynes
Lila	.....	Kate Maybaw
Mrs. Tarberry	.....	Nina Morris
Mrs. Dale	.....	Viola Leach
Pansy Rollins	.....	Florence Curran
Aggie Brazee	.....	Maxine Mazanovich
Marie	.....	Katherine Brewster
Andy	.....	Tommy Gillen
Damen Bailey	.....	James Gillen
Lucius Bowman	.....	Paul Bryant
Pug	.....	Curtis Cooksey
Batiste	.....	Edward G. Robinson
Neal Brookway	.....	Ethan Allen
Bert Gresham	.....	Harold Hartzel
Ezekiel Fox	.....	Waldo Whipple
James McCullon	.....	Edward L. Snader
Mr. Brown	.....	William J. Phinney
Mr. Dunham	.....	Horace James

"The Little Teacher" tells a heart story which seems sure to appeal to the masses, and it may be that the prophecy of George M. Cohan that the play would make half a million dollars for the firm of Cohan & Harris, its producers, may be fulfilled. It surely interested the first night audience, and now it is up to the general theatre-goer to prove or disprove Cohan's value as a play prophet.

In the story Emily West, a New York girl, is a teacher in the little red school house at Goshen Hollow, Vt. She is a mother as well as teacher to her pupils, and when two of her helpless charges are to be sent to an asylum by a drunken father she takes them to her home and gets into a pot of difficulties thereby, for it is this act of hers, illegal, of course, that is the basis of the play.

Emily is championed by Curtis Cooksey, a rough lumberjack, and the friendliness between the two is food for the village gossips. The father of the children goes to law in the matter, and the local selectmen and members of the school board take a hand.

Matters are righted in the end when Emily makes the discovery that the children are not the offspring of the supposed parents, who are Sicilians, but had been kidnapped from their home in New York, and their mother is a wealthy woman who had become a war nurse.

The author has done his work well. He has told a story filled with pathetic incidents and human interest. His characters are well drawn, and he has leavened his pathos with a sufficient amount of comedy to prevent its palling.

Mary Ryan, in the title role, was ideal. She invested the little teacher with just the proper sentiment and feeling to make her thoroughly human.

Curtis Cooksey was thoroughly amusing as the bashful lumberjack lover who, in spite of his timidity, was persistent.

Waldo Whipple was capital as Ezekiel Fox, and the same praise is due Marie Haynes as the sour Mrs. Hodges. The other members of the cast did good work.

CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Founded in 1853 by Frank Queen

Published by the

CLIPPER CORPORATION

Orland W. Vaughan... President and Secretary
Frederick C. Muller... Treasurer
1604 Broadway, New York

Telephone Bryant 6117-6118

ORLAND W. VAUGHAN, EDITOR

Paul C. Swinhart, Managing Editor

NEW YORK, FEBRUARY 6, 1918.

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

THE CLIPPER is issued every WEDNESDAY. Forms Close on Monday at 5 P. M.

SUBSCRIPTION

One year, in advance, \$4; six months, \$2; three months, \$1. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 10 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 210, 35 S. Dearborn St.
CHAS. COLVIN, MANAGER.

Address All Communications to

THE NEW YORK CLIPPER

1604 Broadway, New York

Registered Cable Address, "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Daw's Steamship Agency, 17 Green Street, Charing Cross Road, London, W. C.; England: Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Manila, P. I.; Gordon & Gotch, 123 Pitt; Manila Book and Stationery Co., 128 Escolta Street, Sydney, N. S. W., Australia.

LEANDER RICHARDSON

The death of Leander Richardson marks the passing of one of the most prominent men in the theatre world; a man who will be missed by friends and enemies alike, for even those of the latter class admired him for his fearlessness.

For nearly forty of his sixty years of life he had devoted himself to writing, largely on theatrical subjects, and his forcefulness had won for him a place which few writers attain. He wrote as he thought, without fear or favor, and whether in praise or condemnation the same masterful characteristic dominated his work.

It was as editor of the *Dramatic News* that New York first became really acquainted with Leander Richardson and in that position he soon became feared and respected. His writings, while on that paper, unquestionably made him enemies, but they also won for him a place among his fellows that he could have obtained in no other way. And there he established a reputation that he held to the last.

The same punch that characterized his newspaper writings was to be found in his novels, of which he wrote a number, prominent among which were "As Ye Sow" and "Lord Dunmersley."

Mr. Richardson was a man of keen discernment and many a man with whom he was associated took his decision as final upon a question where the judgment of others had been at variance. This occurred on more than one occasion during his association with William A. Brady and, by accepting his judgment, Mr. Brady added at least one successful production to his list. That was "Too Many Cooks."

Personally, Mr. Richardson was a man who drew you to him rather than repelled you. He was a man of marked individuality and an excellent example of the "positive" type. But, with it all, there was a certain personal charm about him that seemed to invite your confidence and friendship, and, once he secured it he never abused it, for, like all forceful men, he was ever a staunch friend.

PASSES HIMSELF OFF AS EMPEY

ALBANY, N. Y., Feb. 1.—A young Canadian soldier, representing himself to be Arthur Guy Empey, the soldier-author, was wine and dined by the delegates to the New York State Lumbermen's convention at the Hotel Ten Eyck, and left town suddenly last night after it had been learned he was not the person he claimed to be.

CAN'T FOOL THEM ALWAYS

The calamitous howls emitted recently by several of the supposedly foremost film producing concerns, whose executives have been rushing into print with statements filled with dire forebodings, regarding the immediate future of the business, would lead the casual observer to believe that the motion picture, as a distinct form of theatrical entertainment, was about ready to fade away into oblivion.

The trouble with these timid gentlemen, who view things with such alarming eyes is rather apparent. They note with dismay that their own concerns are suffering from a combination of ills, basing their respective conclusions on the old saying that "to the sick all are sick," they are quite ready to believe that the rest of the industry is rapidly dying.

That the assumption of those heading "sick" concerns is all wrong with respect to the major part of the picture business was brought out forcibly last week, when a resume of conditions throughout the country disclosed the fact that good screen entertainment is in big demand everywhere. In the face of fuelless holidays and war conditions the vast majority of the picture theatres offering real shows had nothing to complain of in the matter of patronage.

The picture houses presenting the class of junk produced by the stand pat type of manufacturer which has been the direct result of the ills now attending the "sick" film concerns very naturally had pessimistic reports to make. These reports will, of course, further confirm the views of the business held by the old line film executives and will undoubtedly produce another series of heart rending wails.

Outside of the conditions which are affecting every business at the present moment there is nothing very seriously the matter with the film industry, the yells of the standpatters notwithstanding. The time has past when the public will pay to see junk films, no matter how alluring the manufacturers press descriptions of their "masterpieces" may be.

The producer who does not realize this is not fooling anyone but himself and that small minority of the film industry that cannot or will not recognize the handwriting on the wall is heading straight for the oblivion they have been predicting as the imminent abiding place of the entire picture business.

ANSWERS NANCY BOYER

Editor NEW YORK CLIPPER:

Dear Sir—My only reason for writing you is that a very grave injustice has been done me by Miss Nancy Boyer in this week's issue of THE CLIPPER under the caption, "Nancy Boyer Explains."

My grievance against the Boyer-Chatterdon company is not that I "did not receive full salary the week before Christmas and fares back to New York," but that I did not receive from that company two full week's salary owed me for Christmas and New Year's weeks in Watertown and my fare back to New York. I received while in Watertown one-half week's salary for the week before Christmas and, together with Miss Powell, to whom the company owes one and one half week's salary was left stranded in Watertown by the Boyer-Chatterdon management.

I am, sir, sincerely

LUCIE LEVEQUE.

NEW YORK, Thursday, Jan. 31.

Answers to Queries

S. A. W.—Harry Jolson is a brother of Al. Jolson.

M. Z.—The song was written by the late Paul Dresser.

H. O. D.—Mary Anderson is living and makes her home in London.

M. C.—It was Kyrle Bellew, not Robert Hilliard, who played the role.

B. O.—We never undertake to answer legal questions. Consult a lawyer.

A. A. E.—Margaret Anglin ranks as one of our best American actresses.

C. L. H.—Olga Nethersole is, we believe, at the present time in London.

D. T.—Motion pictures were first shown in America at Koster & Bial's on Thirty-fourth Street.

A. O. R.—Donald Brian first became popular in "The Merry Widow" at the New Amsterdam Theatre.

L. K.—We have never had another entertainer exactly like Paquerette. She was brought over by Tony Pastor.

I. A. J.—Warda Howard is still in stock. At present she is leading lady of Poli's Players at Bridgeport, Conn.

T. P. L.—Vivienne Segal made her first New York appearance in "The Blue Paradise." She comes from Philadelphia.

S. D.—Lillian Russell and Fay Templeton were members of the Weber & Fields Music Hall company for several seasons.

F. B.—Maude Adams and David Warfield are two of the very few prominent players who have not appeared in motion pictures.

L. K., Jr.—Leo Feist is the publisher of "Songs the Sailors and Soldiers Sing." It contains a hundred of the most popular camp songs.

U. R. L.—"Excuse Me" was produced by Henry W. Savage. Willis P. Sweatnam and Ann Murdock appeared in it for several seasons.

W. N.—Koster & Bial's first music hall was located on Twenty-third Street, west of Sixth Avenue. It was there that Carmencita became popular.

B. P. B.—Robert Hyman will be leading man of the stock company which opens at the Crescent Theatre, Brooklyn, N. Y., next Saturday night.

M. M.—Yes, all three did. Sullivan in "Honest Hearts and Willing Hands," Corbett in "Gentleman Jim," and Fitzsimmons in "The Village Blacksmith."

N. P.—Doris Keane has not been in the United States since she went to England to present "Romance." She was married to her leading man a few weeks ago.

H. T.—Address Hollis Cooley, New York Theatre Building. Most of the camp managers are already appointed, but openings may appear later. Yes, an examination is necessary.

H. A. G.—The Friars was originally founded as an organization for press agents or men who had been press agents. Writers on theatrical matters were then admitted as lay members only.

J. D. F.—No, Alan Dale is not the only critic who has written a play. The Hattons were formerly critics. Ashton Stevens is another who has written one. Burns Mantle wrote a film, but never a play.

I. A. N.—"The Chorus Lady" was written by James Forbes, first as a short story. He made it into a sketch for Rose Stahl and later lengthened it into a play for the same actress. No other writer had a hand in it.

M. L. L.—George Cohan began writing for the stage before he was twenty. At that time he wrote the sketches used by the Four Cohans, and it was his sketches that brought about the great popularity of the Cohan family.

L. H. T.—We are frequently asked the same question, applying it to different players. The comparative merits of several equally prominent actors and actresses are much a matter of individual likes and dislikes, therefore we are unable to decide the question for you.

Rialto Rattles

BAD NEWS FOR BURLESQUE

Owing to the paper shortage fewer grammars will be issued by school book publishers this year, according to a N. Y. daily.

NEXT TO CLOSING

Carl Laemmle and William A. Brady, in their talking comedy act entitled "Business—Rotten," ought to be a good feature for any house.

A STRIKING TITLE

A new play will be offered in New York soon called "Lightnin." If it doesn't strike the popular fancy with a name like that what's the use?

IMPOSSIBLE

Many big film concerns may have to shut up, their executives say. Now, if the executives would only shut up every body would be satisfied.

BILLY WANTS TO KNOW

Billy Mahoney wants to know why this General Post doesn't get down to business and go to war, instead of hanging around the Gaiety Theatre.

THAT'S UNDERSTOOD

Prominent film concern is advertising good features for nothing. Of course, they want it strictly understood that these films are not "good for nothing" features.

FUNNY

A movie proprietor has refused to show a certain picture on the grounds that it might offend his German patrons. We bet the Germans themselves would laugh at that.

HE ADMITS IT'S GOOD

Alan Dale must have been reading some of those interviews the picture magnates reel off regularly in the trade papers, judging by his published opinion of his own play.

SHUT THEM UP

We haven't heard any actors boasting of how they got seven curtain calls since Galli-Curci took the fairly large number of sixty-one at her first appearance last week.

FEWLESS LAY-OFF DAYS, TOO

Fuelless holidays didn't turn out so badly for the theatres, chirps Nat Jerome, but what most of our best little small-timers are more interested in, are fewless lay-off days.

BIG BUSINESS NOTE

Ever since Harry Reichenbach succeeded in hanging a transparency in front of the Broadway Theatre, he's been boasting of the banner business that "Tarzan" is doing at that house.

THEY STAND FOR A LOT

A movie trade paper is carrying a series of weekly interviews with prominent film magnates under the heading of "What they stand for." Must make some of the high salaried stars smile when they read it.

THEY ARE FAST WORKERS

The "four minute men" are hitting them hard and heavy in the smaller vaudeville houses but you'd never make some of the smaller vaudeville acts believe that the four minute part of it counted for anything.

NEEDED NO URGING

"Audience instructed to hiss acts in Boston theatre," says Beantown newspaper headline. Couldn't have been the old Howard. Audiences at that house never had to be instructed to hiss anything they disliked.

WAR ECONOMY

Jack Dunham, the vaudeville actor, as an endorsement of the general plan of retrenchment advocated by some of our leading bankers as a war measure, has decided to cut out stopping at ten dollar a day hotels, while touring the Gus Sun Circuit.

MELODY LANE

WESTERN AUDIENCE COLD TO N. Y. SONG

**War Song Which Scored a Decided Hit
in the East Falls Flat
in Chicago**

That portion of Broadway's theatrical people interested in popular songs and their singers, is again busy discussing the differences between New York and Chicago audiences in regard to their respective estimates of popular songs.

The subject now under discussion is the experience of a vaudeville headliner with a song which in New York was regarded as "sure fire," but which Chicago refused to accept.

The song is of the "Bang the Kaiser" type and was submitted by a well-known writer to a musical comedy star who is presenting an act in vaudeville.

The singer was breaking in a new act in a city near New York and introduced the song as her closing number. The early portion of her act had failed to score particularly well, but from the moment the new song was introduced she was little short of a sensation. In the parlance of song writers the number was a "riot."

The professional manager of a big New York music house was present and by a singular coincidence the writer of the song was also in the audience. The matter of arranging the publication rights of the song was quickly arranged, the writer receiving it is said a large cash advance and a liberal royalty contract.

All concerned felt sure that another song hit had been launched and the singer departed for Chicago where she opened last week at the Majestic Theatre.

The song was introduced in a feature spot in her act, but with an entirely different result than that experienced in the east. Instead of duplicating the hit it had scored when first introduced it fell flat, and what was expected to be the big hit of the act became a sad disappointment.

Those who have always contended that there is a vast difference in the taste of western and eastern vaudeville audiences in regard to popular songs, are using the experience of the "Bang the Kaiser" number as an argument, while others are asking if it could have been possible that the song writer had the theatre packed with friends when the song was introduced and put one over on the professional manager?

A CORRECTION

In last week's issue of the CLIPPER in the Leo Feist page advertisement, Alma Gluck was mentioned as singing Theodore Morse's song, "Love's Lullaby." It should have read Mme. Frances Aida, of the Metropolitan Opera Company. The Feist house hopes that Mme. Gluck will sing the number which would excellently suit her beautiful voice, but the mentioning of her name in connection with it before she had actually sung it in public was an error.

MUSICAL SCORE FOR "BABY MINE"

A musical version of Margaret Mayo's farce "Baby Mine" was put into rehearsal this week, and probably will be the opening attraction at the new Selwyn theatre in Forty-second Street some time in March.

The music will be written by Jerome D. Kern, and the adaptation of the play will be made by Edgar Allen Wolfe.

KENDIS NOVELTY SONG SCORES

Bonita and Lew Hearn are using the new Kendis-Brockman novelty double number "You Are a Wonderful Baby" for a closing number, and with it are scoring one of the hits of their act.

Other well-known acts which are featuring the song are Bussell and Parker, Frank Dobson, Armstrong and James and Barnes and Robinson.

"HOOVER" SONG SCORES QUICKLY

That mirth-provoking song, "I Thank You, Mr. Hoover," is making thousands laugh these days, and small wonder, for it's something that's really funny and strikes a certain responsive chord in the make-up of every man and woman who has learned to grin and bear the "less" days that dawn so frequently these times. Thomas Swift, of Swift and Kelly, at the Colonial Theatre last week, kept the big audiences there in gales of laughter when he sang this song, and every time he got to the end of a new chorus he stopped his own show. M. Witmark & Sons, who publish this number, report "I Thank You, Mr. Hoover," as one of the quickest comic hits on record.

UPTON BAND WANTS MUSIC

Max Morgenthau of the National Committee on Army and Navy Camp Music has received the following communication from a captain of the 303d Engineers at Camp Upton:

"The 303d Engineers, National Army, have a volunteer band, as the tables of organization make no provision for enlisted bandmen in an engineer regiment. 'We are equipped with a full set of military band instruments for twenty-nine men, but have no funds which are available for incidental expenses such as music, repairs to instruments, etc. 'Is there any way in which we can be assisted?'"

TIMES CO. ISSUES NEW SONGS

The Times Music Publishing Co. has released a number of new songs which, although just off the presses, are being rapidly taken up by the singing profession. They are "America, Make the World Safe for Democracy," "That's My Girl," and "Love Cannot Say Good-Bye." All three are well written melodious compositions, and in the theatres where they have been sung have been well received.

COMEDY SONG SCORES SUCCESS

"We're Going to Hang the Kaiser Under the Linden Tree," the new Pendis-Brockman comedy song, has scored a decided success for many well-known vaudeville acts.

Among those which are successful featuring the number are Kate Elinor, Felix Adler, Josephine Davis, Mason and Cole, Lou Cooper, Brown, Harris and Brown, and many others.

AL JOLSON—COMPOSER

Al. Jolson, the comedian, who will be seen in the new Winter Garden production "Sinbad," will in this piece make his debut as a composer. The book of the piece is by Harold Atteridge, while the tunes are from the pen of Sigmund Romberg and Mr. Jolson.

McKINLEY HAS NEW SONGS

The McKinley Music Co. has released to the singing profession two new songs which are attracting much attention. They are "Lovingless Day," by Jack Frost, and "There's a Little Blue Star In the Window."

FEIST OPENS IN CLEVELAND

Leo Feist, Inc., has opened a professional office in Cleveland, Ohio, which will be under the management of Ernie Hughes. The new branch is in the Clarence Building, at No. 612 Euclid Avenue.

ARDEN COMPOSES MUSIC

The incidental music of the Arnold Daly production of "Josephine," now playing at the Knickerbocker Theatre, is from the pen of John Arden.

BOSLEY WITH GILBERT CO.

Sig. Bosley, formerly with the Shapiro, Bernstein Co., is now connected with the professional department of the Gilbert & Friedland Co.

MUSIC IS A NECESSITY AND NOT A LUXURY

**George W. Pound Refutes Claim of
Those Who Classify It as a
Non-Essential**

George W. Pound, counsel and general manager of the Musical Chamber of Commerce, has made a strong defense for the cause of music, which, since the declaration of war, has been the subject of numerous attacks made by people who claim it a non-essential.

"In the days of war and tumult we must expect hysteria," says Mr. Pound. "At present this is exhibiting itself in a propaganda by certain individuals and interests, to class certain other industries as 'non-essentials,' in the luxury class, in fact upon the 'unfair list,' and among others that of musical instruments.

"Music never was a luxury, and is not a non-essential. It is a household and economic necessity. Economists class music as the fourth necessity of mankind, the first necessity after the three prime necessities, food, raiment, shelter.

"The argument is that there is a shortage of labor and materials in our land for the making of war products and therefore certain industries should be curtailed and depressed.

"There is no shortage except in instances where some 'war-baby' industry prefers to build additional factories rather than sublet or use established plants separate from theirs. Some of our factories which have been making airplane parts and other war products have been notified that plenty of factory space has been provided and their assistance is no longer needed."

Mr. Pound states that six hundred millions of dollars the people of the United States pay yearly for their music in all forms—millions of people directly and indirectly depend upon it for their livelihood.

"The music business has always expanded upon a credit basis. It is not a cash business. This is equally true with the supply houses, the manufacturer, the wholesaler, the retailer. The business is probably the largest proportionate borrower and lender in the United States. The music paper in the banks of the country today amounts to the astounding sum of about one billion dollars, or one-twentieth of the entire war appropriations of the government, including the seven billion loans to our allies.

"Is it not self-evident that to disturb this vast credit would not only bring ruin to a great industry, but would stamper the many allied industries and would bring apprehension to other industries and a financial crisis to the country?"

"This is a great present opportunity to make America the greatest music producing and musical center of the world. If not hampered, we will do this."

SINGERS BOOK LONG TOUR

Truly Shattuck and Emma O'Neil will sail from Vancouver on February 27 for Australia, where they are booked for a year's engagement.

While in the Antipodes they will introduce a programme made up exclusively of American songs. Prominent in their repertoire will be the two Gilbert & Friedland songs, "Are You From Heaven?" and "Chimes of Normandy."

VON TILZER SONGS AT PALACE

The Courtney Sisters successfully introduced two new Harry Von Tilzer songs at the Palace Theatre last week. They were "If They Ever Put a Tax On Love" and "Give Me the Right To Love You."

Both songs are numbered among the leading sellers of the season.

FOLEY & O'NEILL SING "DIXIE"

Foley and O'Neil have just returned from a trip to the coast, and are playing some time around New York. Last week at the American Theatre they registered the biggest kind of a hit with their singing and dancing. Not a little bit of their success was due to their unusual and excellent rendition of a Southern novelty song "I've Got the Nicest Little Home in D-i-x-i-e." This is one of the best Donaldson numbers the Witmark firm has ever published. At each and every performance it was all they could do, after this number, to continue with their act.

AUDIENCES DEMAND OVER THERE

Sailor Reilly, one of the first to sing the George M. Cohan song "Over There," is unable to drop it from his repertoire. Realizing that as far as New York audiences are concerned the number is rather old, he has on numerous occasions attempted to replace it, but at every performance he has given in the local houses the audiences not only demanded the number but refused to allow him to leave the stage until he had given his characteristic rendition of the famous war song.

COHEN GETS "VACANT CHAIR"

Meyer Cohen has purchased from the Maurice Richmond Music Co. the publication rights of the Bryn and Breuer song "There's a Vacant Chair In Every Home To-night."

The song is being featured by a number of well-known vaudeville acts, among them being Nat Nazarro, of the Nazarro troupe, who is scoring a big hit with it.

NEW HARRIS SONG FEATURED

Lewis and Leopold, at the Harlem Opera House were the first vaudeville team to introduce the new Harris song "What a Wonderful Dream It Would Be."

This clever team of singers featured the number in their new act, and at every performance it was received with much enthusiasm.

WRITERS CANCEL TIME

L. Wolfe Gilbert and Anatol Friedland, who have been appearing in vaudeville, have been obliged to cancel the remainder of their time.

The rapid growth of their music publishing business has made their attendance at the home office in New York imperative.

HARRIS SONG WINS AGAIN

"Break the News to Mother," the Charles K. Harris war ballad, won first prize at the song contest held last week at the Ridgewood Theatre, Brooklyn.

The old-time song hit which swept the country at the time of the Spanish-American war has yet to meet its first defeat in a song competition.

SAM WILSON DRAFTED

Sam Wilson, a pianist connected with the professional department of M. Witmark, was up for examination before the U. S. Army Board last week and passed the examination with flying colors.

He was placed in Class A, and expects to be called for training within the next week or two.

B'WAY CO. OPENS IN FRISCO

The Broadway Music Corp. has opened a branch office in the Pantages Theatre building, San Francisco. H. L. Phillips is in charge.

BEN EDWARDS REJOINS FEIST

Ben Edwards, who was for years connected with the Leo Feist professional department, is back after a year's absence.

SILVER WITH BERNSTEIN CO.

Abner Silver, formerly of the professional department of Waterson, Berlin & Snyder, is now with the Bernstein Co.

STOCK REPERTOIRE

MOZART OPENS WITH NEW STOCK

"CHEATING CHEATERS" IS BILL

ELMIRA, N. Y., Feb. 4.—The Mozart Players opened today a permanent stock engagement here at the Mozart Theatre, with "Cheating Cheaters" as the bill, and, if the reception accorded the play and players is any criterion, the new organization is in for a prosperous run.

The play was given in regular Broadway style and the production showed that everyone responsible for its preparation, from the scenic artist to the stage director, had done his work well.

Manager M. D. Gibson has selected an excellent company, which includes a number of well known players, each of whom did capable work at the opening.

The company includes: John Lorenz and Hazel Burgess leads; Houston Richards, juvenile; Hazel Corrinne, ingenue; Rita Davis, second woman; Millie Freeman, characters; James Dillon, Dan Malloy and Stuart Beebe. Lee Sterritt is stage director and Edward Conn scenic artist.

Manager Gibson has announced that he intends to give his patrons nothing but the best and, in keeping with this announcement, has secured the latest stock releases for his house, the majority of which come to us with the stamp of Broadway approval.

SOMERVILLE LIKES "GIRL" PLAY

SOMERVILLE, Mass., Feb. 3.—"The Girl Who Came Back," presented by the Somerville Players at two performances yesterday played to audiences that taxed the capacity of the house and gave every evidence of approval. Adelyn Bushnell gave a clever portrayal of the title role. Arthur Howard was particularly good as Peter Crandall. Grace Fox invested the role of Mrs. Crandall with much charm. John Kline, as Henry Gilsey, and Brandon Evans, as Dr. Barlow, were excellent. George Lord, the scenic artist, furnished some fine settings. Next week, "The New Henrietta."

HOBOKEN STOCK DRAWS BIG

HOBOKEN, N. J., Feb. 4.—"The Old Homestead" opened this afternoon to big attendance. The Strand players, individually and collectively, did good work and gave a most finished performance. When one considers the rehearsal limitations of a stock company, a meritorious presentation of a work of this kind becomes all the more creditable. Business last week with "The Yellow Ticket" was tremendous. Next week "The Barrier" will be given.

GET PAID FOR LAY-OFF

DURHAM, N. C., Feb. 4.—The Wills Musical Comedy Company is playing the Orpheum Theatre to big business. The house did enormous business on Monday. Yesterday, of course, the house was dark, conforming to the order of the Fuel Administrator. In consequence of this the management of the Orpheum took out for the day closed. But Manager Wally Heston, of the Wills Musical Comedy Company, paid salaries for the full week.

RUSSELL SUCCEEDS LAWRENCE

VANCOUVER, B. C., Feb. 3.—Howard Russell has succeeded Edward Lawrence as juvenile lead of the Empress Theatre Stock Company this season. Russell is very popular in this section, and was for several seasons with the Baker Stock Company at Portland, Ore. Lawrence has gone to his home in San Francisco.

SAN DIEGO HAS NEW STOCK

SAN DIEGO, Cal., Feb. 3.—Managers Dodge and Hayward, of the Strand Theatre, have secured a new stock company, which will open an indefinite engagement at that house February 16. Virginia Brissac and John Wray are the leading people, and "Cheating Cheaters," the opening play. Wray and Miss Brissac are well known here, having been seen at the Strand and also at the Spreckels during the exposition.

ALBA STOCK MAKES CHANGES

MONTREAL, Can., Feb. 2.—The Alba Players, at the Empire, did well this week in "Charley's Aunt." The company, as it now stands, includes Henry J. Oehler, Elwood Faber, Frank Base, Frederick Ormonde, M. J. G. Briggs, Harcourt Farmer, George Spelbin, Louise Carter, Hilda De Me, Augusta Gill and Orpha Alba. There have been several changes in the roster of the company and will be two more next Saturday, when M. J. G. Briggs and Louise Carter leave.

PLAYERS JOIN LORD-VERNON CO.

LITTLE ROCK, Ark., Feb. 3.—Jack Lord has signed Mae Earle, former prima donna with Charles Taylor's "Darlings of Paris" company, who closed with that show last week, to play principal parts on his number two show at the Kemper Theatre, and will open to-night. Charlyne Young, soubrette at the Imperial Theatre, St. Louis, during its recent run of stock, opened with the same company last week.

WILLIAMS HAS THREE COMPANIES

SOUTH BEND, Ind., Feb. 3.—Ed. Williams No. 1 company, featuring Tiny Leone, opened here to-day for a season of stock to capacity business with "The Heart of Wexona" as the bill. Stock in the middle west is better than it ever was, and Williams now has three companies, the one at this place, one at Elkhart and one at Kokomo.

WHITE SHOW PLAYING WACO

WACO, Texas, Feb. 3.—Thos. V. White's Winter Garden Follies Company opens an indefinite engagement at the Lincoln Theatre, here. The company numbers seventeen people, including a chorus of eight, and presents royalty plays.

DESMOND STOCK IN SCHENECTADY

SCHENECTADY, N. Y., Feb. 4.—The Mae Desmond stock company has opened an indefinite engagement at the Van Curler Opera House, presenting "Romance," in which Miss Desmond is seen in the role created by Doris Keane.

STOCK TO GIVE "THE MENACE"

SOMERVILLE, Mass., Feb. 4.—The Somerville Players will present next week for the first time on any stage "The Menace," a comedy in three acts, by Edward K. Crosby, dramatic critic of the Boston Post.

"DOING HER BIT"

Nella "Joy" Richards is "Doing Her Bit" entertaining the soldiers at the various camps. Miss Richards is also a member of the Relief Corps of the National League for Women Service.

JOINS SOMERVILLE PLAYERS

SOMERVILLE, Mass., Feb. 3.—Gertrude Shirley joined the Somerville Players this week to play the role of Edith in "The Girl Who Came Back," of which she gave a capital performance.

HARKINS PLAYERS DOING WELL

ST. JOHN, N. F., Feb. 3.—The W. S. Harkins Players opened here to big attendance. Business with the company has been very large all through this province. The Harkins Players constitute a high class organization and are thoroughly equipped to entertain any type of audience, as regards artists, scenery, etc.

GRUNDY SIGNS LEXINGTON LEASE

OPEN WITH STOCK FEB. 25

George H. Grundy, who conducts the Dancing Carnival at the Grand Central Palace, has leased the Lexington Avenue Opera House and will install a permanent stock company at the close of the engagement there of the Chicago Grand Opera Company.

There have been rumors of this deal for a week, but the negotiations were not closed until late Saturday afternoon, Feb. 2, when the papers were signed by Grundy and Gersten and Shea. By the terms of the agreement between the parties concerned, Grundy has secured the house for week days only. Gersten and Shea retain it for Sundays and will continue to give Sunday concerts.

Mr. Grundy's present plans are to make the Lexington a producing as well as a stock house. New plays will be given there the same as they are on Broadway and all that prove successes will move to Broadway or be sent on the road without the original company, which will remain intact at the Lexington.

This does not mean that the house is to be a tryout house for other producing managers. The producing rights of every play presented on the Lexington stage will be vested in Mr. Grundy. He is now negotiating for two new plays with which to start his season, devoting the first two weeks to them and giving for the third week "Cheating Cheaters."

Bartley Cushing has been engaged as stage director and is now engaging a company of first class players to begin rehearsals the latter part of this week. The company will open Monday, Feb. 25.

Popular prices will prevail, with 75c. as the top figure and all holders of coupon seats will be entitled to free admission to the dancing carnival at Grand Central Palace, three blocks away. In other words, a person can see a dramatic performance in the early part of the evening and dance the latter part for one admission.

CRESCENT STOCK OPENS

The Crescent Players opened last Saturday afternoon a season of permanent stock at the Crescent Theatre, Brooklyn, N. Y., with "Broken Threads" as the bill and, if the reception accorded the players can be taken as a criterion the company is in for a long and prosperous engagement.

Alice Fleming, in the leading female role, did good work. She is a Brooklyn favorite and the reception given her was proof that her friends are still with her. Robert Hyman played the leading male role with decision and force. He is a capital actor. The other roles were well taken care of by John Dilon, Harry McKee, Thomas Gunn, Sidney Mathes, Frank Charlton, Herbert De Guerre, Violet Barney and Bella Cairnes. The play was capably produced under the direction of Harry McKee. The same play is continued this week. "Captain Kidd, Jr." next week. William Dehlman is the house manager.

STOCK CLOSES IN READING

READING, Pa., Feb. 2.—With the fall of the curtain tonight on the last act of "Sinners," the Wilmer and Vincent Stock Company closed its season. Business has declined since the first of the year, plainly showing that the local theatregoers do not want a dramatic stock. The future of the house is uncertain.

MIDDLE WEST GOOD

Traveling stocks in the Middle West report excellent business at present.

LAWRENCE ORGANIZES STOCK

MONTEREY, Cal., Feb. 3.—Robert Lawrence, recently leading man of the Bishop Players, in Oakland, has organized his own stock company to play one- and two-night stands along the coast. The company includes: Maurice Lynch and wife, Edward Russell, Mr. and Mrs. Orville Spurrier, Nathaniel Anderson, Evelyn Hamby (Mrs. Lawrence), Buck Thiele and an orchestra of five.

KENYON THEATRE BOOKS STOCK

PITTSBURG, Pa., Feb. 3.—Hymes-Beverly Players, No. 2 company, is booked at the Kenyon Theatre for a permanent stock engagement. The company includes: J. A. McCarthy, Lorne Elwyn, Warren Beverly, Richard Carhart, Hazel Stevenson, Augusta Flamme, Elmer Rice, Mrs. E. Walcott Russell, and Clyde and Minnie Cole.

ISABEL RANDOLPH RECOVERS

DES MOINES, Ia., Feb. 3.—Isabel Randolph, who was compelled to lay off last week owing to illness, has recovered and returned to the cast Monday to appear in "The Typhoon." Next week, "Alma, Where Do You Live?" will be the bill.

FILMS LURE DOUGLAS MacLEAN

LOS ANGELES, Cal., Feb. 3.—Douglas MacLean, the popular stock leading man, has been engaged by D. W. Griffith as chief support for Dorothy Gish in her forthcoming motion picture feature.

PORTER PLAYS IN CAMP STOCK

ANNISTON, Ala., Feb. 3.—Alex Porter, Scotch comedian, is in camp here with the New Jersey contingent, and puts in many professional nights at the cantonment theatre of the 115th Regiment.

JOINS MILDRED AUSTIN STOCK

LOUISVILLE, Ky., Feb. 3.—Al Hassan, who recently closed his tabloid company, has joined the Mildred Austin Musical Stock Company at the Star Theatre here, as producer.

PORTLAND TO HAVE WILKES CO.

PORTLAND, Ore., Feb. 3.—The Wilkes Brothers are looking over the ground here with a view to putting in a stock company at the Eleventh Street Playhouse.

VAUDEVILLE REPLACES STOCK

OMAHA, Neb., Feb. 3.—The stock company at the Brandeis Theatre left yesterday, owing to a change of policy, and the house opened to-day with vaudeville.

TWO KEIGHTLEY PLAYS RELEASED

"The Warning" and "The Greater Light," both written by Mabel S. Keightley, have been released for stock through George W. Winnett, Inc.

PACKARD GOES TO LOUISVILLE

LOUISVILLE, Ky., Feb. 3.—Dallas Packard, a well-known scenic artist, has joined the Mildred Austin Musical Stock Company here.

LORD SIGNS MUSICAL DIRECTOR

LITTLE ROCK, Ark., Feb. 3.—Jack Lord has engaged Robert Aquilera as musical director of his number one show at the Gem Theatre.

PROVIDENCE STOCK GETS FARRON

PROVIDENCE, R. I., Feb. 4.—George Farron, joined the stock at the Providence Opera House last week to play heavies.

BARD LOCATED IN LOUISVILLE

LOUISVILLE, Ky., Feb. 3.—Billy Bard is the director of the Musical Comedy Company at the Orpheum Theatre here.

SEAVEY JOINS WILKES PLAYERS

SEATTLE, Wash., Feb. 3.—Erman Seavey has joined the Wilkes Players here.



Copyright Photo by Strauss-Peyton Studio K. C.

JOSEPH SANTLEY

PRESENTS

**Florrie
Millership
and
Al.
Gerrard**

IN

**"The Girl
on the
Magazine"**

THIS WEEK (FEB. 4)

AT

**B. F. KEITH'S
COLONIAL THEATRE,
New York**

DIRECTION

Edward S. Keller



Copyright Photo by Strauss-Peyton Studio K. C.

BURLESQUE

GERMAN COMEDY IS BACK IN BURLESQUE

NO BAN ON DIALECT

Judging from the burlesque shows recently seen, the ban on German comedians which the managers believed was placed by audiences has entirely disappeared, since almost every production has in it a comedian who works in that dialect with just as much freedom as before the United States entered the war.

When the war broke out all the managers feared that their audiences would register strong protests to seeing comedians enact German characters and, in most shows, this character was either cut out or tamed down to such a degree that it was not German at all. The former German comedians adopted Irish, Yiddish or eccentric characters, changing the dialect and make-up entirely.

After a few months, however, the return to the German comedian, always one of the most popular characters in burlesque, began to be noticed. The comedians in some cases put on their old make-up and left out the dialect. The change was so gradual as to be hardly perceptible. The audience, however, registered no kick, so the managers concluded that the popular feeling they had imagined did not exist.

At the present time, therefore, practically every show has its German comedian, who works in the dialect and make-up without any attempt to tame down his performance. The audiences like it, so there is little likelihood that the ban will again be placed during the war.

Among the comics who have returned to their old German characters are Benny Pierce, "Hip, Hip, Hooray" Girls; Harry Cooper, "Sporting Widows"; Harry Seymour, "Cabaret Girls"; Eddie Dale, "Charming Widows"; Al. Bruce, "Innocent Maids"; Billy Gilbert, "Girls from Joyland"; Benny Small, "Girls from Happyland"; Eddie Cole, "Broadway Belles"; Frank Mackey, "Follies of the Day"; Bert Lahr, "Best Show in Town"; Phil Ott, "Bostonians"; Jack Miller, "Sight Seers"; Bert Weston, "Army and Navy Girls"; Danny Murphy, "Burlesque Revue," and Billy Foster, "Jolly Burlesquers."

SUMMER SHOW NOT DECIDED

Contrary to numerous reports as to certain shows that are to have the summer run at the Columbia, J. Herbert Mack, president of the Columbia Amusement Co., when seen last week, stated it had not been decided which show will get the run as yet. The choice will be between half a dozen companies, he said. The matter will not be decided until later on in the season.

REPLACES MICHELINA PENNETTI

Belle Costello last week joined Ben Kahn's "Follies" Company at the Union Square as ingenue, replacing Michelina Pennetti, who has been ill the past two weeks. Roehm & Richards placed Miss Costello, and she opened Monday.

LUBIN GETS PRESENT

Al. Lubin was presented with a silver-headed snake cane by the members of the "Forty Thieves" Company when he closed at the Gayety, Brooklyn, two weeks ago.

METGER TO BECOME MASON

Frankie Metzger, agent of the "Social Maids," is to become a member of the Masonic order. He is vouched for by Tom Gaetner.

GIVE PARTY FOR BOHLMAN

Johnnie Bohlman, straight man of the "Girls From Happyland," was given a theatre party last Wednesday night at the Gayety, Brooklyn, by the Charles E. Fritz Association, two hundred and fifty strong. A banquet was given by the members of the association after the show to the company at the Chas. Fritz Hall. Bohlman is a Brooklyn boy and well known there.

OFFER FOUR ACT

During the amateur entertainment last Wednesday night at the Empire, Brooklyn, Kate Pullman, Louise Hartman, Frankie Burns and Dorothy Earle, in comedy and eccentric make-up, offered a four act, composing of singing, dancing and acrobatics. They just glided by. Thirty cents in very small coin was thrown on the stage, and was divided between them.

JEAN LAVEA ASKS DIVORCE

CINCINNATI, O., Feb. 1.—Mrs. Jean Mueller, known on the stage as Jean Lavea, formerly a dancer with the "Golden Crook" company, has filed suit for divorce here against William R. Mueller. She says in her petition that she married Mueller, a saloonkeeper, in the hope of enjoying domestic happiness, forsaking the footlights for that dream. She charges neglect and cruelty.

CUT WHEELING BOOKINGS IN TWO

WHEELING, W. Va., Feb. 3.—On account of Garfield Day burlesque attractions playing the Court Theatre for a two-day stand, have cut the booking to one day. However, the management has made a slight advance in prices and the result for the first trial was two houses to S. R. O. which, from a financial standpoint, is probably equal to the original two days played here.

KAHN ENGAGES KENDALL

Ben Kahn has engaged Leo J. Kendall to work opposite Billy (Grogan) Spencer in the Union Square Company, which will open Feb. 18 at the Square.

This will be Kendall's first appearance in burlesque in four years. He was at that time featured with the "Globe Trotters." Since then he has been producing in the Middle West.

SHOW WRITERS SIGNED

Nat Osborne and Billy Smith have closed contracts with Hurtig & Seamon to write the music and lyrics for all their shows for next season. They have also signed a contract with Max Speidel to do the same for his shows on the Columbia Circuit.

REPLACES EASTER HIGBEE

PITTSBURGH, Pa., Feb. 3.—Margaretta Birk joined the Harry Hastings Big Show today and replaced Easter Higbee as prima donna. Miss Higbee closed with the show in Baltimore.

ELIZABETH TETE CLOSES

PITTSBURGH, Pa., Feb. 2.—Elizabeth Tete, prima donna of Harry Hastings' Big Show, closed with the company in this city at the Gayety today.

LILLIAN FRANKLIN CLOSES

CHICAGO, Ill., Feb. 2.—Lillian Franklin, prima donna of the "Girls from Joyland," closed with the show at the Empire, this city, today.

KRIEG GAVE THREE SHOWS

Manager Louie Krieg gave three shows at the Gayety, Brooklyn, last Monday. The "Lady Buccaneers" were the attraction.

DROP TRENTON FROM A. B. A. WHEEL

CANTONMENT TO REPLACE IT

General Manager Geo. E. Peck announced that the American Burlesque Circuit attractions will discontinue playing the Grand Theatre, Trenton, N. J., the week of Feb. 18, but will play the Camp Dix Theatre, Wrightstown, N. J., instead.

The week will be made up as follows: Monday the shows will play Bristol; Tuesday, lay-off, Wednesday, Thursday, Friday and Saturday, Wrightstown.

Trenton has proved a poor stand for burlesque shows this season, very few of the companies getting out with an even break. The managers have been complaining of the poor business. The change could not be made, however, until a suitable stand could be secured to replace it.

Wrightstown, which is the railroad station for Camp Dix, has an encampment of over 40,000 soldiers, and as most of them are lovers of burlesque and few are able to get to the city to see a show, there is little doubt but that the change will work a big improvement financially. The shows will receive a guarantee.

MURPHY PLAYED THREE PARTS

NEWARK, N. J., Feb. 4.—Bob Murphy, the straight man of the "Puss Puss" company, was compelled to handle three different parts in the show here this week at Miner's Empire.

Besides doing the "straight" throughout the show, he filled in for Sid Malcolm, who was compelled to lay off on account of sickness and took Jean Bedini's place, who was away fixing up his "Forty Thieves" company in Holyoke and Springfield.

SCRIBNER TO TAKE REST

General Manager Sam Scribner, of the Columbia Amusement Company, will leave New York Saturday for Pinehurst for a much needed rest. Mr. Scribner will play golf the entire time he is in the Southern pleasure resort. He will be away for two weeks.

CONNERS ENTERS VAUDE.

Jimmy Connors, who closed with "The Follies of the Day" several weeks ago, will open in a comedy act entitled "You're On" at the Majestic, Perth Amboy, Thursday.

LEDERER TO CLOSE

Lew Lederer will close with the Union Square Stock Company at the National Winter Garden, Saturday, Feb. 16. This will complete a twelve weeks' engagement he has had with the Kahn Company.

SIGNS ORIENTAL DANCER

MILWAUKEE, Wis., Feb. 4.—Roseadi, the Oriental dancer, will join "The French Frolics" at the Star Theatre, St. Paul, Feb. 17, for the balance of the season.

VERA ROSSMORE CLOSES

Vera Rossmore, prima donna of "The Twentieth Century Maids," closed with the company at Miner's Bronx last Thursday. She is resting in Philadelphia.

SHOW SIGNS QUARTETTE

The Temple Quartet opened with the "Follies of the Day" at the Palace here this week.

"LADY BUCCANEERS" IS A PLEASING SHOW; SHOULD GET THE COIN

"The Lady Buccaneers" more than pleased a crowded house at the Star last Thursday night. The entertainment was fast and well presented by a good cast.

The comedy rests on the shoulders of Fred C. Hackett and Bert Bertrand, who keep the audience in constant good humor. Hackett is a funny little tad, who never seems to tire. He is fast and gets his laughs legitimately; his peculiar style of delivering Oh! being always good for a laugh.

This is Bertrand's second visit to the Star this season, but the conditions are entirely different now, he showing up to much better advantage than on his previous visit. Bertrand does a Hebrew role, and handles it most satisfactorily.

Frank Hanscom is a juvenile character man, who more than makes good. He is a dancer of unusual ability, which he shows on a number of occasions. His really best work was in the "bum" dance, which was well received. He reads his lines well and does a "rube" finely.

Elwood Benton is a bright looking "straight." He is a classy dresser, "feeds" the comedians for lots of laughs and shows up well in the numbers.

Flossie McCloud, who is on the program as "President of the Pickpockets' Union," heads the women principals. Just why she is programmed that way is hard to tell, as we didn't see her get anything. Miss McCloud is an extremely tall and thin young lady, who is rather inclined to "wobble" a bit in her numbers. This is not necessary, as she can put them over without it.

Mabel McCloud is one of the surprises of the season. She has developed into a corking good soubrette. While not having much of a talking part, she is a whirlwind of action in her numbers, all of which went for plenty of encores Thursday night. She is a pretty blonde of good figure and looks well in tights. In her numbers she brings in a lot of acrobatic dancing and high kicking, which helps her greatly in putting them over. Her costumes are very attractive.

Mae Clark is on the program as the prima donna, and while she looks well, her voice is not suited for a prima donna. She is more of an ingenue type. However, she reads her lines well and has pretty dresses.

Billie Bernard does a suffrage bit and later poses as "September Morn" in a statue bit.

The "money" bit, while old, was well done by Hackett and Bertrand. A clever "rube" dance pleased, as offered by Hackett, Bertrand, Hanscom and Benton.

Lots of laughs were heard in the "statue" bit, in which Bertrand, Hackett, Hanscom, Benton and Miss Bernard worked well.

Flossie McCloud offered a good specialty of two numbers, which were received nicely. She wore a pretty white gown of good taste in her act.

A cake walk, offered by the entire company, headed by Frank Hanscom, followed. It was well done and prettily staged.

In a specialty that left a most favorable impression, Bert Bertrand offered a Cliff Gordon monologue. His dialect was perfect and he offered it masterfully. His specialty was bright, witty and up to date. His war talk pleased, and he finished big.

An interesting and instructive act was offered by Mermaida and her diving girl. Mermaida gives an exhibition of fancy diving in a three and a half foot tank, as well as the different styles of swimming. She does them all exceedingly well. Her assistants, three shapely girls, follow in different styles of diving. The act finishes with Mermaida doing a thirty-foot dive into a shallow tank.

SD.

I'M GOING TO FOLLOW THE BOYS

FROM THE PEN OF THAT WELL KNOWN WRITER JAMES V. (JIMMIE) MONACO

with lyric by HOWARD ROGERS
IT'S MAKING A RECORD FOR ITSELF, FOR THE WRITERS AND FOR US

TWO OTHER GREAT
SONGS BY
MONACO

THE DREAM OF A SOLDIER BOY

A Wonderful War
Ballad, and
AFTER A
THOUSAND
YEARS

Oriental Ballad
Lyric of both by
AL. DUBIN

Learn it from this and
call, wire or write for
ORCHESTRATION
We have them in
all keys.

Words by
HOWARD ROGERS

Music by
JAMES V. MONACO

I'm Going To Follow The Boys

Brightly (but not too fast)

I've all ways had a lot of fun
I don't know much about the war

round me! When-er boys were there, that's the place you found me-
Still, I can help them if it's necessary

Now I'm don't know a most ev-ry night, I don't see what they're hav-ing it for—
There's not a sin-gle fol-low in sight—

I miss the smiles of Bill-ly, Jack and Har-ry, Per-cy was a dear,
But when it comes to things like us- cu- la- tion, That's where I'd be missed,

nev-er felt so blue, but I know what to do— I've got a great to en-
If they should ev- er send, a sur-frage re- gi-ment, I'd hur-ry to en-

REFRAIN

I'm going to fol-low the boys—
I'm going to fol-low the boys—
I'm going to fol-low the boys—
I'm going to fol-low the boys—

dear, there, o-ver there, An-y-where,
last, there, o-ver there, An-y-where,

I don't care, I'd just love to be bug-ged by some-one—
I don't care, Sub-ma- rines have no ter- rors for me, — But One

all my danc-ing part-ners are "Some-where in France" I nev-er nursed an-y-one, I'm ad-mit-
hard look from me and they'll go un-der the sea — I nev-er nursed an-y-one, I'm ad-mit,

But I'm strong to do my bit, And if one lit-tle kiss or more
But I'm strong to do my bit, There's a feel-ing down in my heart

Can help them win the war, Why I'm going to fol-low the boys!
That I'm a Joan of Arc, So I'm going to fol-low the boys!
Loves a ne-cess-i-ty, So I'm going to fol-low the boys!

I'm going to fol-low the boys!
I'm going to fol-low the boys!
I'm going to fol-low the boys!
I'm going to fol-low the boys!

M. J. SONS 11877-3

Copyright MCMXVII by M. Witmark & Sons
International Copyright Secured

M. J. SONS 11877-3

M. WITMARK & SONS AL COOK, New York, N. Y., 1562 Broadway

THOS. J. QUIGLEY Chicago, Ill. 35 S. Ninth St. ED. EDWARDS Philadelphia, Pa. 35 S. Ninth St. AL. BROWNE San Francisco, Cal. 508 Pantages Bldg. JACK LAHEY Boston, Mass. 218 Tremont St.

JACK CROWLEY Providence, R. I. 18 Belknap St. FRED HARRISON East-mans, Md. New Rally Hotel

HAL M. KING Kansas City, Mo. Estill Hotel

ROSS McCLURE St. Paul, Minn. Emporium

AL. DUBIN 1028 Breinville St.

EDDIE WEIL is managing "Josephine" for this season.

Tony Martin and **Jimmy Lum** have a new two act.

The **Cecile Trio** open in Duluth, Minn., next Monday.

Tillie Maurel is the principal woman in **Mark Linder's** new act.

Mabel and **Drucilla Craig** open with their new sister act Thursday.

John Dunn has joined **Paul Scardon's** company at the Vitagraph studios.

Helen Page is recovering from a serious illness at the Misericordia Hospital.

Charles Horne will return to vaudeville after closing with "You're in Love."

Sam Mitnick has left the **Gilbert and Friedland Music Publishing Company**.

Blanch Ring and her new act is due at the **Palace Theatre** the week of Feb. 18.

Beatrice Flint, of **Bevan and Flint**, will continue her old act with **Harry Webster**.

Bonita and **Lew Hearn** have discarded their old act for a new one by **Frank Terry**.

Mark Linder has a new act called "The Universal Banker." The act carries a special setting.

Inez White, formerly with "Hello America," is now with **Menlo Moore's** "Tie Toc Girls."

Chick Haas is teaching some of the girls in **Bert La Mont's** Cowgirls act how to handle a lariat.

The **Camerons**, who were in a train wreck at **Granger, Ill.**, last week, were not seriously hurt.

La Belle Titcomb has incorporated a new company to be styled "The La Belle Titcomb Revue, Inc."

Ferne Rogers has been added to the cast of "Furs and Frills," which goes to **Chicago** in a fortnight.

Jack Clifford and his new act have been booked over the **Orpheum** time, opening in **Minneapolis** last Monday.

May Dowling has started out ahead of the **Joseph Santley** "Oh Boy" Company, following the **Chicago** run.

Thomas E. Shea, the dramatic actor, is shortly to appear in vaudeville in what is promised to be a novelty.

Arthur White is looking after the managerial department of the **Riverside Theatre** since **E. W. Derr's** illness.

James McBride, former doorman at the **Palace Theatre**, is now at the **Norworth Theatre** in the same capacity.

Vera Roehm has decided to retire from the **Winter Garden** and is going to rehearse a new act for vaudeville.

Henri DeVries, sponsor of the act "Submarine F-7," has a new one ready for production entitled "Camouflage."

Harry Weber returned from his Western trip last Thursday without any golf cups won from **Tink Humphreys**.

J. Grant Allen, press representative, has arranged with the **War Department** to do some work for the Government.

Grace Harrigan, a daughter of **Ned Harrigan**, is making her Broadway debut in **Arnold Daly's** production of "Josephine." She plays the **Muse of History**.

Mildred Lowell, of **Hodge and Lowell**, mourns the loss of her father, who died Jan. 16 at **Spokane, Wash.**, from heart trouble, aged sixty-three years.

ABOUT YOU! AND YOU!! AND YOU!!!

Gue and Haw had to cancel at **Keith's** **Washington** last week owing to **Dong Fong Gue** breaking her leg.

George Steele, circus man, has returned to his home in **Decatur, Ill.**, after an extended trip through **Iowa** and **Texas**.

Fisher and Green, in a revival of their old act, "The Partners," have been booked over the **Moss** time by **Jack Linder**.

Warner Baxter and **Winifred Bryson**, of the "Lombardi, Ltd." Company, were married last Wednesday in the **Bronx**.

Harry and Eva Lareane have joined the "Piccadilly Girls," at **Clarksboro, W. Va.**, and will feature their musical act.

Loney Haskell is fast recovering from a broken arm received some time ago. He expects to be fully recovered in a week.

Grover C. Larose is doing a single at present. He expects to resume his two act, **Larose and Lane**, later in the season.

Carl Levi, of the **Loew** offices, has just received word that his father, **Selig Levi**, died recently in **Europe** at the age of seventy.

Donald MacDonald has joined the cast of "Toot Toot," the **Henry W. Savage** production which has just opened in **Philadelphia**.

Mrs. Thomas Whiffen and company have been booked over the **Orpheum**, opening at the **Majestic Theatre**, **Ft. Worth**, last Monday.

Clarence Rogerson has been engaged as musical director for "Doing Our Bit," which opens Feb. 11 at the **Alvin Theatre**, **Pittsburgh, Pa.**

Michael Sawyer, of the **City Theatre**, who went West to recuperate his health, has returned to the city and his place at the theatre.

Vera Myers, daughter of **Jacob Myers**, advertising agent for **Klaw and Erlanger**, has been engaged to do special dances in "The Love Mill."

Thais Magrane is the new leading woman in **Butler Davenport's** **Bramhall Playhouse**. In the opening play she portrays a dual role.

Joan, of the **Lubowska Ballet**, did a "Dance of Death" in "The Revel," an all-night jamboree of the **Greenwich Villagers** last Saturday night.

John P. Touhey has resumed his duties as publicity promoter for **George C. Tyler** after an absence of eight weeks, due to nervous troubles.

Edith Ring has been engaged for the role of **Frances Granger** in support of **Lou Tellegen** in "Blind Youth" at the **Thirtieth Street Theatre**.

Caroline White will sing the prima donna role in "Rock-a-Bye Baby," the musical version of "Baby Mine," to be produced by the **Selwyns**.

George O'Brien, of the **Harry Weber** office, was ordered to report at **Washington** last Friday for war duty. **Mrs. O'Brien** (**Grace De Mar**) is at the **Alhambra Theatre** this week.

T. Warne Wilson, **Billy Morse**, **Francis Wentzell**, **Harry** and **Eva La Reane**, and **Clair Churchill** are the principals of the "Piccadilly Girls," now playing the **Gus Sun** time through **West Virginia**.

Harry Cairns, traffic manager of **Cairns Bros. Dramatic Company**, has been drafted. He is the second of the seven brothers to be called to the colors. His brother **Warner** was called last Fall.

Jimmy Conlin and **Myrtle Glass**, who are appearing in the vaudeville skit "A Fool, a Flirt and Her Father," were married Jan. 22 in this city.

Stanislaus Stange, author of "Seven-teen" and other plays, is a private in the **Division Headquarters Troop** at **Camp Wadsworth, Spartanburg**.

Dagmar Godowsky, the daughter of **Leopold Godowsky**, will make her stage debut in "The Woman on the Index," which is now in rehearsal.

B. S. (Barney) Aronson, manager of the **Grand, Raleigh, N. C.**, is a cousin of **Rudolph Aronson**, formerly one of **New York's** leading impresarios.

Natalie Dagwell succeeded **Ethel Hopkins** last Thursday afternoon in the role of "Miss Columbia" in "The Land of Liberty" tableau at the **Hippodrome**.

Nancy Winston and **Frank Thomas** head the cast of "Captain Kidd, Jr.," which **William Moore Patch** is reviving at his **Pitt Theatre**, in **Pittsburgh**.

Glen White has quit motion pictures to return to vaudeville, opening with **Laura Burt** in a melodramatic sketch at **Proctor's 58th St.** next week.

Howard Kyle will appear as **Jacques** in **Edith Wynne Matthison's** forthcoming production of "As You Like It" at the **Cort Theatre** for several special matinees.

Mary Pickford has adopted four companies of the **143rd Field Artillery** at **Camp Upton**, and has bought each of the **1,350** men a smileage book. It cost her \$2,700.

George A. Highland, who has been acting as stage manager for several seasons, left last Saturday for **San Francisco**, whence he will sail for **Australia**, his native land.

W. B. Lindsay, passenger agent of the **Lehigh Valley**, is arranging all the routings for all acts going over the **Orpheum** time, also most of the **U. B. O.** and **Pan-tages** circuits.

Robert Payton Carter has re-joined **Miss Maude Adams** company, playing "Lord Times" in "A Kiss for Cinderella." He took his old place in the cast last week in **Cincinnati**.

Frank Fay, who is now playing the role of the youthful prizefighter and bartender in "Girl o' Mine" at the **Bijou Theatre**, has been placed under a long-time contract by the **Shuberts**.

Frank Penny, principal comedian of the "Piccadilly Girls," playing through **West Virginia**, was summoned last week to appear before his draft board and left immediately for **New York**.

Robert Eastham, assistant treasurer of the **Empress, Cincinnati**, defied railroad tieups in rushing to his home in **Martins Ferry, Ohio**, after he received a telegram that a daughter had arrived. **Mrs. Eastham** was **Irene Rober** of the circus performer family.

Felix Adler, president of the **Musty Club**, and **Edward Hardin**, of bill posting fame, were tendered a banquet by their fellow **Mustys** in the wee sma' hours of the morning of Jan. 23. The feast was in honor of the birthday anniversaries of the two guests.

James W. Stevenson, stage manager of the **Liberty Theatre** at **Camp Gordon, Atlanta, Ga.**, was a member of the stage forces at the **New York Hippodrome** last season and prior to that time was road carpenter with several shows on the **American Burlesque Circuit**. As stage manager he holds the rank of sergeant.

Roshanara, and her company, **Alexander Koslof**, **Mme. Zalmani** and the **Baltzar Sisters**, all dancers, have been engaged to appear in "Sinbad" in support of **Al Johnson**, week after next, at the **Winter Garden**.

Nat Goodwin was seized with a severe chill after his performance in "Why Marry?" Saturday night, and was removed to the **Claridge Hotel**, where he lives. He was much improved by Sunday.

Ainsworth H. Rankin, now playing the role of **Captain Carter** in "Seven Days' Leave" at the **Park Theatre**, has been honorably discharged from the army for injuries received in camp at **Spartanburg, S. C.**

Ina Claire, now appearing in "Polly with a Past," is not to become the wife of **Lieut. Lawrence Townsend, Jr., U. S. N.**, it was announced last week, the engagement having been broken by mutual consent.

Ed. R. Salter has been "loaned" by **Johnny J. Jones** to the **Florida State Fair** to do the publicity work for that exhibition for thirty days. The fair will be held in **Jacksonville** from Feb. 26 to Mar. 9.

Catherine D. Groth, late press representative for **Winthrop Ames**, is secretary of the **Red Cross** hut in the **American Aviation Camp** in **France**, and editor of "The Whats-Its-Name," the newspaper the camp publishes.

Joseph E. Shay last week adjusted the action which he brought against **Roy Gordon**, of **Gordon and Cavanaugh**, through **Harry Saks Hechheimer**, for breach of contract and in which he demanded \$70 from the actor.

Chauncey Olcott last week sent \$200 to **Daniel Frohman**, \$100 of which is for a box for the annual benefit performance for the **Actors' Fund**, March 1. The other \$100 is for a page in the souvenir program of the show.

Earl Ellis, once well known clown and tumbler, tumbled into trouble at **Camp Sheridan, Alabama**, last week. He left camp without leave and was discovered doing his tricks with the **Salvation Army** in **Montgomery, Ala.**

Helen Mary Cook, for a long time public stenographer at the **Hotel Hollenden**, **Cleveland, O.**, and known to nearly every advance agent and road manager, was married last week to **Flying Cadet Samuel Sheffield Woodbury**.

Betty Brown, of the **Ziegfeld Follies**, is at the **Royal Poinciana, Palm Beach**, and has been selected to lead a cotillion there on Feb. 9 with **Lord James Fitzhugh** as her partner. **Lord Fitzhugh** is an officer in the **British army**.

Leona Thompson, prima donna of one of the "Oh Boy" companies, had to leave the cast last week because of illness. The company was passing through **Cincinnati** and a blizzard when **Miss Thompson** became ill and was confined to her rooms at the **Hotel Sinton** in that city.

Manager W. D. Ascoug, of the **Palace Theatre**, **Hartford, Conn.**, in an address before the **Conference of the Four-Minute speakers** and ministers of the state held Jan. 18, at the **New Haven Y. M. C. A.**, made a plea for theatres, in which he said that the **European nations** now fighting had come to realize that the theatre "is more essential in war than it was in peace."

George Heather, a singer, was arrested last Thursday on the charge of illegally wearing a **United States Navy** uniform while performing. **Heather** is further charged with acting as an agent of the **Militia of Mercy** and for other funds calculated to raise money for impoverished families of men in the military service of the country. The arrest followed **Heather's** appearance in the **Black Cat**.

Up-to-the-Minute Novelty Ballad

WHEN IT COMES TO A

LOVINGLESS DAY

Words and Music by JACK FROST

FIRST VERSE

Years ago a man named Sherman said that war
was—well!
I'd tell you, but I never talk that way!
He'd find out that those words he spoke were far
from being any joke.
If he could see our troubles here today,
Now each day that comes, I guess,
Is something or other less because of that war
'cross the sea.
But will I find I'm missin' all my huggin' and
kissin'!
Gee! That's what is troubling me.

REFRAIN

For Mondays are heatless, and Tuesdays are
meatless,
My Wednesdays are wheatless, and my bed it is
cheerless.
Now I don't care if all the bars are treatless,
Or if I must even sleep or eat less;
I live in sorrow, in fear of tomorrow,
I'm worried till my hair is grey;
For what will I do if they spring something new,
And it comes to a lovingless day.

SECOND VERSE

Sherman said a whole lot when he said that war
was—well!
The place where Kaiser Wilhelm soon will go;
'Twas said before the war began, and Sherman
was a married man.
So you'll admit that Sherman ought to know.
Now if I must do without the things that I'm crazy
'bout,
Then I will be ready for war,
And I'll fight for my lovin' and my sweet turtle
dovin'.
Till I get them both back once more.

For Ballad Singers---As Sweet As the Breath of Spring

THERE'S A

LITTLE BLUE STAR IN THE WINDOW

AND IT MEANS ALL THE WORLD TO ME

FIRST VERSE

There's a little blue star in the window
And it means all the world to me;
There's a lad who is true to the Red, White and
Blue.
And he's serving his Flag o'er the sea.
But it does not reflect golden sunshine.
Never gleams in the dead of night.
In the brightness of day, as the night wears away,
It shines with the warm, holy light.

REFRAIN

There are stars in the high heaven shining,
With a promise of Hope in their light;
There are stars in the field of Old Glory,
The emblem of honor and right.
But no star ever shone with more brightness, I
know,
Than the one for my boy o'er the sea.
There's a little blue star in the window,
And it means all the world to me.

SECOND VERSE

When the sun sinks to rest in the evening,
And the stars in the dark'ning sky,
Shine with soft, tender light, till the heavens are
bright.
Then a glorious sight greets the eye.
But the brightest of stars in the heavens,
Does not shine with the brilliancy,
As the little one there in the window—my prayer,
For my laddie over the sea.

POSITIVE SENSATION! SWEEPING THE COUNTRY

WHEN THE KAISER DOES THE GOOSE-STEP TO A GOOD OLD AMERICAN RAG

IF THERE EVER WAS A "JAZZ" HIT, THIS IS IT!

THE DIRTY DOZEN

"THERE WASN'T A GOOD ONE IN THE BUNCH"

GREAT COMEDY RECRUIT SONG

GIDDY GIDDAP! GO ON! GO ON! WE'RE ON OUR WAY TO WAR!

NOT WITH THE ROOKIES! SWEEPING THE COUNTRY

THE "SPELLING" SONG WITH THE PUNCH

A-M-E-R-I-C-A

MEANS, "I LOVE YOU, MY YANKEE LAND!"

FASCINATING MESMERIC NEW YORK SUCCESS!

I'M HITTING THE TRAIL TO NORMANDY SO KISS ME GOOD-BYE

GREATEST OF ALL SOUTHERN NOVELTY BALLADS

WAY DOWN IN MACON, GEORGIA I'LL BE MAKIN' GEORGIA MINE!

SOME RAG! SOME BLUES! SOPHIE TUCKER'S HIT!

I'M A REAL KIND MAMA LOOKIN' FOR A LOVIN' MAN!

THE TIMELY BALLAD THAT REACHES EVERY HEART

WHEN A BOY SAYS GOOD-BYE TO HIS MOTHER AND SHE GIVES HIM TO UNCLE SAM

Grand Opera House
CHICAGO

McKINLEY MUSIC CO.

145 W. 45th St.
NEW YORK

HIGHLAND GOES TO AUSTRALIA

George A. Highland, stage manager, accompanied by Hugh Ward, left last week for Australia, via San Francisco. Highland will remain in the Antipodes for two years during which he will stage a number of American plays, among which are "Kalinka," "Oh, Boy," "Oh, Oh, Delphine," "Maytime," "A Tailor-Made Man," "Parlor, Bedroom and Bath," "Business Before Pleasure," "The High Cost of Loving," "The Thirteenth Chair" and "The Man Who Came Back."

TAIT LEAVES FOR AUSTRALIA

E. J. Tait, of the Australian producing firm of J. and N. Tait, left last Sunday for the Antipodes by way of San Francisco.

THEATRE SETTLES CLAIM

A settlement was made this week in the suit of Mollie Gold against the Amusement Co., which operates and owns the Palace Theatre on Essex street, New York. According to her attorneys, A. S. and W. S. Katenstein, it appears that on December 10, Miss Gold, while taking her seat in the theatre, collapsed with the chair and sustained severe injuries. The amusement company settled with Miss Gold for \$200.

SCENERY BLDG. BURNS DOWN

The H. B. Knight Scenery Company, 140th Street and Walton Avenue in the Bronx, was destroyed Sunday morning by fire of unknown origin, with a loss of \$80,000.

CHICAGO NEWS**SCHALLMANNS HAVE LONG LIST**

A list of the acts now being booked through the Schallmann Brothers offices include the Five Meyakos, Hong Kong Mysteries, Carson Trio, Alemandra Brothers and Evelyn, Tom Lindsay and his Lady Bugs, "A Real Pal," "Over the Garden Wall," Foy Toy and Company, Li-Ting Sing, the Three Gibson Girls, the Jackson Family, Washington Trio, Musical Lunds, Dwyer and Olive, Pedrini's Monks, Green and Pugh, Payton and Hickey, Lipton's Monkeys and the Columbia City Quartette.

"THANHOUSER KID" HERE

Last week, at the Great Northern Hippodrome, little Marie Eline, formerly known in the picture field as "The Thanhouse Kid," appeared in the same novel act she has been successful with for two seasons.

WOOLFOLK BOOKS ACTS

Boyle Woolfolk's "Merry Go Round" act has been given a route over the Interstate Circuit, booked to open early next month. Woolfolk went to New York last week to arrange for the booking of others of his various acts.

SHAPIRO HERE ON FURLOUGH

Charlie Shapiro, formerly associated with the Western Vaudeville Managers' Association, was in the city last week, working out a furlough. He is now a member of the 132nd Artillery, stationed at Houston, Tex.

WILL OPEN ON PAN TIME

Mary Norman will open on Pantages Circuit at Minneapolis Feb. 17, filling the headline position. It is said that Miss Norman will draw the heaviest salary for a "single woman" that has yet played the Pan time.

WILLIAM EPSTEIN HERE

William Epstein, manager of the Royal Theatre at San Antonio, Tex., was in Chicago last week, visiting Charles Hodkins. He left Saturday to attend the annual meeting of the Hodkins managers at Oklahoma City.

ZANIAS TAKES OVER THEATRE

Pete Zanias, manager of the Apollo Theatre at Janesville, Wis., has taken a lease on the Myers Opera House there.

DELMORE AND MOORE GO EAST

The act of Delmore and Moore left this city last week to open in New York for B. F. Moss.

DOUBLE ACT SPLITS

The double act, La Rose and Lane, has dissolved partnership and La Rose is now working a blackface single turn.

QUITS "THE SLACKER"

Millie Butterfield is no longer a member of the cast playing "The Slacker."

MILLER BOOKING TWO

Harry Miller, of the Association offices, is now routing two road shows.

ROONEY DOES A SINGLE

Owing to the baggage of the Rooney and Bent act failing to put in an appearance in time for the opening matinee at the Palace last week, Rooney filled the spot with a single tomfoolery and dancing offering, Miss Bent not relishing working without her costumes. Rooney was mourning the loss of a fur overcoat, said to have been taken from his dressing room during the week.

REED WARNS AGAINST IMPOSTERS

Opie Reed, president of the Press Club, of this city, last Friday issued a statement warning any one who is approached by a solicitor for funds on the representation that they are for the Press Club of Chicago, to cause the immediate arrest of such solicitor, as he is an imposter. The club has no one soliciting funds for it.

MONEY BIT CUT FROM ACT

Owing to several objections, the "money bit" used in the patter of the Aveling and Lloyd act was omitted after the first couple of shows at the Palace last week. Its climax, relating to the Hebrew race, appeared to be taken seriously by some persons in the audience.

GARDENS REMAIN OPEN

"Marigold Gardens," formerly known as Bismarck Gardens, which were to close last week, will remain open for the present season at least.

BLACKSTONE GETS WARNER

Henry B. Warner is slated to succeed Mrs. Fiske at the Blackstone on Feb. 10, in the George Tyler production of "Among Those Present."

MARION CHASE TO DO SINGLE

Marion Chase, late prima donna of "The Speedway Girls" burlesque show, is now fitting up a single act for vaudeville exploitation.

HEADLINERS ARE LATE

Adelaide and Hughes, headliners at the Palace last week, did not arrive for the opening performance, train delay being the cause.

BOOKED FOR NORTHWEST

The three act of Elliott, Collins and Lindsay left the city last week for the Northwest, where they opened for the W. V. M. A. the current week.

VANCE AND TAYLOR JOIN

Fred and Aleen Vance are doing a double singing and talking act as Vance and Taylor. They are playing St. Louis the current week (28th).

SIGMUND CELEBRATES

Harry Sigmund celebrated his second season as musical director for T. Dwight Pepple's Sextette De Luxe last week.

GIRL REVUE GETS BOOKINGS

Pepple and Greenwald's "All Girl Revue" will open on the Gus Sun time Feb. 18.

VAUDEVILLE REVIEWS

(Continued from pages 7 and 8)

EIGHTY-FIRST ST.

(Last Half)

Queenie Dunedin opened the bill with her tightrope and bicycle act and got over big.

She opens with a song in one, switches to three, where she does some rope stuff and closes, in full, with her bicycle. She got a better welcome than is usually accorded to a number one spot act.

Dillon and Parker followed with their singing and talking act, their routine of six numbers pleasing throughout. The best thing in the act is the sob ballad done by the man.

A one-act comedy was next given by Mr. and Mrs. Arthur Cappelin. The acting was good throughout and the play has some comedy situations, although the ending is weak, as a surprise is needed for this sort of turn. The girl suspects her husband of flirting with the maids, so she dresses up as one and comes in. He starts making love and pulls off her make-up. He settles the quarrel by giving her a brooch which he had intended for a chorus girl. On account of the flat finish the turn didn't get much of a hand.

The Hal Langton Trio followed and scored heavily. This is one of the best assorted trios in the business and has a routine which is just right. For the better grade of houses, it ought to cut out the comedy drill number, however, in which one man speaks in a high voice after they have all been afraid of him. Their singing will get them across in the regular houses.

Reynolds, Donegan and company followed in one of the most beautiful skating acts ever seen. They don't do any stunts, but stick to straight dancing work, giving ballet dances on the skates. They could get over as dancers, for all of them have obviously studied the ballet for a long time. P. K.

HAMILTON

(Last Half)

Vera Sabina and company in a series of solo and double dances along ballet and classic lines opened. They were well received.

Three Lyres, two men in evening dress and a blackface comedian, opened their musical routine with a cornet and trombone potpourri of popular melodies. Their xylophone being augmented with sound tubes, the effect was reminiscent of the Marimba Band. Trumpets and drum in a martial rendition of "Over There" were exceedingly effective.

In a comedy playlet, "It Happened in Yonkers," the slight ingredients for the plot are, briefly: An inebriated hubby becomes jealous of a policeman making love to his wife. She doesn't try to correct the policeman's impression that she is the new maid, as her motive is to teach her husband a lesson. We are left to infer that hubby will change his disolute ways. Despite old gags and mediocre talents for comedy, the snappy tempo of the action carries entertainment qualities.

Following the news weekly, Gertie Van Dyke introduces herself as a saleswoman of love. She demonstrates in song readings various kinds of affection—cave-man, eugenic, operatic, etc. In her favorite love, Terpsichore, her dancing is saved by a sure-fire high note. Her singing discloses a colorful voice of wide range. The act contains a clever idea, and, aided by a competent pianist, was appreciatively rewarded.

George Armstrong, in his own informal fashion, sang several popular song parodies. Although, as usual, they depend on insinuation and innuendo for their telling qualities, they were immensely popular with the audience.

Although scheduled for Thursday night, the dancing contest, through lack of participants, was postponed. Substituting, a scenic reel and "Sayings of a Silly Sage" preceded the feature picture, Vitagraph's "The Wild Strain." I. B. G.

PROCTOR'S 125th ST.

(Last Half)

After the overture and the Hearst-Pathé News reel, the curtain rose upon Evelyn and Dolly, two little misses who start their turn on roller skates. They got away to a very poor start, with hardly any applause for their efforts in the skating line. They also do a double Chinese dance, but it was not until they performed on the bicycles, for their finishing bit, that the audience was fully awake and, as a result, they made their getaway to a fair hand.

In number two spot were Harris and Lyman, a girl and boy who do a number of songs and dances. The man's railroad number has been used by him for some time, but it is always a winner. Their usual boxing comedy bout is used for their finish, and they got away to a great round of applause. As usual, the girl could not be understood in her single bit.

Following were the Four Swors, which will be reviewed under New Acts.

The Masqueraders, a girly act, followed. The different members of the cast all appear as stars of the variety and legitimate stage, among them being Eva Tanguay, Eddie Leonard, Alexander Carr and Barney Bernard, who, as Potash and Perlmutter, furnish the comedy throughout the sketch; Frances White, Elizabeth Murray, Nan Halperin and Alexander and Scott, who do the old-fashioned cakewalk.

Barton, Oliver and Mack, in next to closing, are reviewed under New Acts.

In the closing spot were Lewis and Mitchell, a boy and girl, who offer a line of gymnastics, consisting for the greater part of head balancing and lifting, with the girl as the understander throughout. Good applause greeted their offering.

A feature picture, "I Love You," closed the performance. L. R. G.

DE KALB

(Last Half)

Following the Hearst-Pathé news reel, the show was opened by Mahoney and Auburn, two men, who do some juggling with clubs and try to get away with it by putting in a line of talk that only makes things worse.

Daisy Leon, with some special songs, was second on the bill. She sings well and handles her numbers nicely. The prima donna bit was the best in the act. She should use more popular numbers. She scored and took an encore.

The bill was interrupted here by an illustrated song which was followed by a comedy.

The vaudeville was resumed by Bernhard and Meyers, a man and woman who sing and talk. The turn is of the usual man and girl type. The comedian is a big, heavy looking fellow, and gets a whole lot of fun out of his role of a caddy. The woman sings passably well and renders one or two numbers in a deep voice that pleased the audience.

Florence Henry and company held the fourth position on the bill. The story is about a widow whose husband has been killed in the service of the country and whose son also wants to do his bit by joining the Boy Scouts. The mother refuses to sanction this. The widow's lover, a doctor, wants to make her his bride, but she refuses him also. Together, the boy and man plan how to win. The little fellow goes out to get something, and, seeing an auto accident, feigns being hit and the result is that the mother gives in. He then discloses his plan, and all ends well.

"The New Turnkey," a comedy offering with two men, was next, and pleased immensely. They will be further reviewed under New Acts. Scanlon and Press closed the vaudeville. The work of the woman is the feature of the act, and it was her efforts that put it over. The man does his share well, but has nothing new to offer and the woman's personality was needed to make the turn a hit. The show was closed by "Persuasive Peggy," a feature picture. S. K.

PRINCE JOVEDDAH RAJAH

The Master Mind of Mystery

ASSISTED BY

PRINCESS OLGA and COSTA VALATA

In Telepathy and Occult Science

ONLY HINDU MIND READING ACT IN AMERICA

Only Act Working Boxes and Balcony as Well as Orchestra

TWO MEN IN THE AUDIENCE

A rapid fire act without a second's delay. A mind reader that commands and holds the attention of the entire audience from opening to closing. He Holds Them In,—He Sends Them Away Wondering, Talking and Advertising. He makes them come back again and again and bring their friends. He carries no Plants, Pads or Wires, but He Delivers the Goods. No Questions Evaded. Everything Answered or Described.

A PROVEN BOX OFFICE ATTRACTION

READ WHAT THE MANAGERS SAY:—

It affords me extreme pleasure to announce that I consider the act put on by the Rajahs one of the finest box office magnets it has ever been my good fortune to play. Under rather peculiar conditions they were successful in packing the theatre at every performance. (Signed) H. W. MOORE, Mgr. Bedford Theatre, Brooklyn, N. Y.

AT B. F. KEITH'S PALACE, NEW YORK, THIS WEEK (Feb. 4)

GIURAN AND NEWELL

"THE CHINESE CIRCUS"

The only act of its kind in the business

Colonial, Bushwick, Baltimore, Philadelphia, Orpheum, Brooklyn, to follow

Direction, William S. Hennessy

MIME CRONIN

HUGE SUCCESS AT B. F. KEITH'S PALACE THEATRE

THIS WEEK (FEB. 4)

Direction **PAUL DURAND**

BURT EARLE

and TWO BEAUTIFUL GIRLS. Violin, Piano and Banjo. Comedy Musical Melange. Address Clipper.

SNOOKSIE TAYLOR

Sunbeam of Song—In Vaudeville

ELSIE

EDDIE

MURPHY & KLEIN

DIRECTION IRVING COOPER

VAUDEVILLE BILLS

For Next Week

U. B. O.

NEW YORK CITY.

Palace—Mr. & Mrs. Carter De Haven—White & Haig—Ryan & Lee—"Liberty Aflame"—Sylvia Loyal & Co.—Clark & Hamilton—Bessie Clayton. (Two to fill.)

Riverside—Ford Sisters & Co.—Wm. Garton & Co.—Morris & Campbell—Dooley & Nelson—Van & Schenck—Brenck's Models—Stella Mayhew—J. & C. Williams.

Colonial—Valentine & Bell—Mason & Keeler—Dorothy Brenner—Francis & Ross—Jas. C. Morton & Co.—Bandbox Revue.

Royal—Lee Kohlmar & Co.—Bert Melrose—Evelyn Nesbit & Co.—Grace De Mar—Flanagan & Edwards—Taylor Trio—Chas. Irwin—Duffy & Inglis.

Alhambra—Jack Wilson & Co.—Frances Kennedy—Ford & Haughton—Millership & Girard—The Darrows.

BROOKLYN.

Orpheum—Nella Allen—Nolan & Nolan—Maud Earl & Co.—Midnight Rollickers—Dooley & Sales—Le Roy, Talma & Bosco—Lydell & Higgins—Mullen & Coogan—Hobart Bosworth & Co.

Bushwick—Lew Dockstader—Three Chums—"Norinne of Movies"—Athos & Reed—Josie Heather—"On the High Seas"—Mazie King & Co.

BALTIMORE, MD.

Maryland—Edwards' Song Revue—Dave Roth—Moon & Morris—Drew & Wallace—Joe Jackson—Three Darling Sisters.

BOSTON, MASS.

Keith's—Lewis & White—Ferry—Wm. J. Kelly—Cummings & Mitchell—Emmet De Voe & Co.—Four Boies—Theo. Kosloff Co.—McCarthy & Faye.

BUFFALO, N. Y.

Shea's—Doree's Celebrities—Leach Wallen Trio—Karl Emmy's Pets—Kittner, Hawkins & Co.—Lightners & Alexander—Kathleen Clifford—Wilfred Clark & Co.

CLEVELAND, OHIO.

Keith's—Mr. & Mrs. Jimmy Barry—Jack Alfred & Co.—Juliet Dika—Brice & Barr Twins—Chinko & Kaufman—"Bondie of Empires"—"Motor Boat"—Rockwell & Wood.

CINCINNATI, O.

Keith's—Seven Bracks—"Futuristic Revue"—Holmes & Buchanan—Medlin, Watts & Towne—Little Billy.

COLUMBUS, OHIO.

Keith's—Great Leon—Conroy & Lemaire—Adair & Adelphi—Fern & Davis—Garciennetti Bros.—Howard & White.

DATON, O.

Keith's—Joyce, West & Moran—Six American Dancers—"Sports in Alps"—Eva Tanguay—Ed Reynard—Clown Seal.

DETROIT, MICH.

Keith's—Hugh Herbert Co.—Jas. Lucas & Co.—Emmet Corrigan—Wilson—Aubrey Trio—Hallen & Fuller—Ray Samuels—The McIntyres—Miss Leitzel.

ERIE, PA.

Keith's—Gould & Lewis—Gygie & Vadie—Follis Sister & Co.

GRAND RAPIDS, MICH.

Keith's—Maleta Bonconi—Billy McDermott—Katherine Powell—Eddie & Ramsden—Gordon & Rica—T. Roy Barnes.

HAMILTON, CANADA.

Keith's—Nonette—Hawthorne & Anthony—Weber & Rednor—Eddie Carr & Co.—Prosper & Maret.

INDIANAPOLIS, IND.

Keith's—Marck's Lions—Bell & Eva—Helen Trix & Joseph—Rudinoft—McKay & Ardine.

LOUISVILLE, KY.

Keith's—Chas. Grapewin & Co.—Rath Bros.—Mr. & Mrs. Gordon Wilde—Eddie Leonard—Mabel Russell—Milt Collins—Briscose & Raub.

MONTREAL, CANADA.

Keith's—DeLeon & Davies—Belle Baker—Juno Selmo—Bob Matthews & Co.—Moss & Frye—Horn & Ferris—Amoros Sisters.

PHILADELPHIA, PA.

Keith's—Merian's Dogs—McIntosh & Maida—Alexander McFayden—Mme. Cronin & Co.—Mehlinger & Myers—Welch's Minstrels—Barry Girls—B. & H. Gordon—Valeska Suratt—Pallenberg's Bears.

PROVIDENCE, R. I.

Keith's—Kimberly & Arnold—Gallerini Sisters—Potter & Hartwell—Florence Tempest—Thos. Swift & Co.—Robt. T. Haines & Co.—Orth & Cody—Mertens & Arena.

PITTSBURGH, PA.

Keith's—Adele Rowland—John B. Hymer & Co.—Marie Fitzgibbon—Casting Campbells.

ROCHESTER, N. Y.

Keith's—McDevitt, Kelly & La Valle—Seymour Brown Co.—Jennie Middleton—Fox & Ward—Darras Bros.—Ceel Cunningham—Santos & Hayes.

TOLEDO, O.

Keith's—Adelaide & Hughes—Will J. Ward & Girls—Venita Gould—Lyons & Yosco—Harry L. Mason—Brendel & Bert—Lunette Sisters.

TORONTO, CANADA.

Keith's—Camilla's Birds—Hallen & Hunter—Bert Levy—Mignon—E. & J. Connolly—Pistil & Cushing.

WASHINGTON, D. C.

Keith's—Geo. Kelly & Co.—Watson Sisters—Cameron Sisters—Robt. E. Keane—Nat Nafarro & Co.—Eddy Duo—Muriel Window—Julian Eltinge.

YOUNGSTOWN, OHIO.

Keith's—Kenny & Hollis—Herman & Shirley—Earl Cavanaugh & Co.—Brownling & Denney—Valerie Sisters—Three Apollos—Yvette & Saranoff—Edmonds & Leedom.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Nan Halperin—Geo. Nash & Co.—Jack Clifford & Co.—Bailey & Cowan—Bronson & Baldwin—Jack La Vier—Alexander O'Neill Sexton—Fink's Mules.

Majestic—Sallie Fisher & Co.—Walter C. Kelly—Whiting & Burt—Sam Mann & Co.—Seven Honey Boys—Louis Hart—Lloyd & Britt—Pielert & Schofield.

CALGARY, CAN.

Orpheum—Nellis Nichols—Will Oakland & Co.—Phina & Co.—Val & Brnie Stanton—Sarah Padden & Co.—Harlon & Clifton.

DES MOINES, IA.

Orpheum—Emily Ann Wellman & Co.—Burt, Johnston & Co.—Edwin George—The Natalie Sisters—Raymond Wilbert—Winona Winter—Three Stewart Sisters.

DULUTH, MINN.

Orpheum—Blossom, Seelye & Co.—"In the Dark"—Reed & Wright Girls—Lucille & Cockle—Alexander Bros. & Evelyn—Capt. Anson & Daughters.

DENVER, COLO.

Orpheum—Harry Green & Co.—"For Pity's Sake"—Rae E. Ball—Herbert Clifton & Co.—Alaska Trio—The Gaudsmiths—Bert Swor.

KANSAS CITY.

Orpheum—Greater Morgan Dancers—Claude & Fannie Usher—Four Haley Sisters—Whiting & Burt—Herbert's Dogs—Gwen Lewis—William Weston.

LOS ANGELES, CAL.

Orpheum—Joseph Howard's Revue—Rice & Werner—King & Harvey—Mack & Earl—Boyarz & Co.—Le Grobs—Anna Chandler—Avon Comedy Four.

LINCOLN, NEB.

Orpheum—Montgomery & Perry—Sylvester & Vance—Mercedes—Travers & Douglas—Tyler & St. Claire—Bee Ho Gray & Co.—Fanchon & Marco Co.

MINNEAPOLIS, MINN.

Orpheum—Wheeler & Moran—Frank Westphal—Wyatt's Lads & Lassies—Joleen Sisters—Vardon & Perry—Bert Baker & Co.—Sophie Tucker & Co.

MEMPHIS, TENN.

Orpheum—Fritzi Scheff—Milo—Aveling & Lloyd—Frankie Heath—Arthur Havel & Co.—"Act Beautiful"—Three Bobs.

MILWAUKEE, WIS.

Orpheum—Lucille Cavanaugh & Co.—"Tango Shoes"—Joe Browning—Dahl & Gillen—Claire Vincent & Co.—Fred Berrens—Allen & Francis—Frevost & Brown.

NEW ORLEANS, LA.

Orpheum—"In the Zone"—Al Herman—Imhof, Conn & Corene—Lillian Shaw—Frank Hartley—Libonati—Roland Travers.

OAKLAND, CAL.

Orpheum—Four Marx Bros.—Doc O'Neil—Boothby & Everdeen—Selma Braatz—Bernie & Baker—Claude Koode & Co.

OMAHA, NEB.

Orpheum—"Exemption"—Williams & Wolfus—Golet, Harris & Morey—Dunbar's Tennessee Ten—Robbie Gordone—Capes & Snow—Haruko Onuki.

PORTLAND, ORE.

Orpheum—Cressy & Dayne—Scarploff & Varvara—Morton & Glass—Ziegler, Levins & Five—Al Shayne—Ruth Osborne—Eldra Morris.

SPOKANE, WASH.

Orpheum—"Vanity Fair"—McDonald & Rowland—Harry Holman & Co.—Basli & Allen—H. & E. Connelly—Regal & Bender—Cycling Brunettes.

SAN FRANCISCO, CAL.

Orpheum—Hyams & McIntyre—Valnova's Gypsies—Bernard & Janis—Harry Beresford & Co.—Stuart Barnes—Apdala's Animals—Stan Stanley—Ruth Rose—Altruism—Emma Carus & Comer.

SEATTLE, WASH.

Orpheum—Ceel Dean & Cleo May Field—Edward Esmonde & Co.—Alfred De Manby—Harry Gilfill—Rouble Sims—The Sharrocks—Santi.

ST. PAUL, MINN.

Orpheum—Four Husbands—Cooper & Ricardo—Mr. & Mrs. Mel Burne—James Cullen—Brodean & Silvermoon—Arthur Deagon.

ST. LOUIS, MO.

Orpheum—Trixie Frizanza & Co.—Rooney & Bent—Constance Crawley & Co.—Alfred De Manby & Co.—Five Nelsons—Dickinson & Deagon—Bert Hughes & Co.

SALT LAKE CITY, UTAH.

Orpheum—McIntyre & Heath—Regina Conelli & Cravel—Frank Crumit—Jim & Betty Morgan—Vivian Holt & Rosedale—Kanasawa Japs—Alexander Kids.

SACRAMENTO, FRESNO AND STOCKTON, CAL.

Orpheum—Alan Brooks & Co.—Comfort & King—"Five of Clubs"—Bessie Rempie & Co.—Toots Paka & Co.—Isabelle D'Armand—Moore & Haager.

VANCOUVER, CAN.

Orpheum—Gertrude Hoffman & Co.—Leo Beers—J. C. Nugent & Co.—Kelly & Galvin—Kerr & Weston—Alfred La Tell & Co.

WINNIPEG, CAN.

Orpheum—Kalmar & Brown—Foster, Ball & Co.—Three Weber Girls—Mr. & Mrs. Fradkin—Marion Harris—Allen Shaw—"The Corner Store."

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Alfred & Pearl—Jim & Anna Francis—Three Lyses—"Sherman Was Right"—Violet Daharell—Clayton Maclyn & Co.—George Armstrong. (Last Half)—Musical Macks—Kaufman & Lillian—Kalma & Co.—Fields & HHH—day—Sampsel & Leonard—Kenny & Walsh—"Women"—Halloy & Noble.

Boulevard (First Half)—Broslus & Brown—Harry Hoch—Bernard & Meyers—"Women"—University Four. (Last Half)—Nat Burns—Chabot & Dixon—Grace St. Clair & Co.—Jones & Sylvester—Resista.

Avenue B (First Half)—Tokal Japs—Grace DeWinters—Thos. Potter Dunne. (Last Half)—Brown & Evans—Maud Tiffany—Belle Burke & Co.—Frank Terry—Scheppe's Circus.

Lincoln Square (First Half)—Daisy Leon—Anger & King Sisters—Grace St. Clair & Co.—Knapp & Cornella—"Holiday in Dixieland." (Last Half)—Bob Tip & Co.—Violet Denerell—Glen & Jenkins—Walter Percival & Co.—Frank Mullane—Gorgall's Trio.

Delancy Street (First Half)—Dawn June—Kaufman & Lillian—Dancing Kennedys—Rice Bros.—Walter Percival & Co.—Frank Mullane. (Last Half)—Alvin Bros.—Daisy Leon—Jim & Anna Francis—Clayton Maclyn & Co.—Eddie & Dennie—"Sherman Was Right."

Greeley Square (First Half)—Bob Tip & Co.—Kenny & Walsh—Irving & Ward—Lillian Kingsbury & Co.—Durkin Girls—"Old Soldier Fiddlers." (Last Half)—Dawn June—Lang & Green—Rice Bros.—Cameron DeWitt & Co.—Jarrow—DeLeon Troupe.

National (First Half)—Rowley & Tointon—Walton & Omore—Eddie Heron & Co.—Sherman, Van & Hyman—The Arleys. (Last Half)—Peppino & Perry—Harry Hoch—"Easy Money"—Anger & King Sisters—Knapp & Cornella.

Orpheum (First Half)—Grace Edmonds—Glen & Jenkins—Maud Durand & Co.—Frank Terry—DeLesso Troupe. (Last Half)—McGee & Anita—Marlon—Shannon & Annis—Weiser & Reiser—Florence Henry & Co.—O'Connor & Dixon—Nettie Carroll Troupe.

Victoria (First Half)—Frank Wilson—Mae Marvin—Halley & Noble—Sampsel & Leonard—Fields & Hallday—Frear, Baggett & Frear. (Last Half)—Alvin Bros.—Daisy Leon—Jim & Anna Francis—Clayton Maclyn & Co.—Eddie & Dennie—"Sherman Was Right."

BROOKLYN.

Bijou (First Half)—Bell Thaser Bros.—Alf. Ripon—Chabot & Dixon—Eleanor Haber & Co.—O'Connor & Dixon—Kalma & Co. (Last Half)—Minnie Harrison—Lillian Kingsbury & Co.—Willie Solar—"Old Soldier Fiddlers."

DeKalb (First Half)—John LeClair—Carrie & Steppe—Gorman Bros.—Shannon & Annis—Willie Solar—Resista. (Last Half)—Wm. Morris—Irving & Ward—Durkin Girls—Maud Durand & Co.—Will & Mary Rogers—DePace Opera Co.

Warwick (First Half)—Kramer & Cross—Belle Barker & Co.—Ward & Cullen—Fisher, Lucky & Gordon. (Last Half)—Tokal Japs—Grace DeWinters—"Advertising"—Bobbe & Nelson.

Fulton (First Half)—McGee & Anita—Weiser & Reiser—"Easy Money"—Jones & Sylvester—Nettie Carroll Troupe. (Last Half)—Broslus & Brown—Grace Edmonds—Eleanor Haber & Co.—Gorman Bros.—Dancing Kennedys.

Palace (First Half)—Maud Tiffany—DePace Opera Co.—Johnson Howard & Lisette. (Last Half)—Rawles & Van Kaufman—Ward & Cullen.

BOSTON, MASS.

Orpheum (First Half)—Mahoney & Auburn—Lowe & Spelling Sisters—Howard & Taylor—"Money or Your Life"—Harry Breen—"Girl from Holland." (Last Half)—Buddy Doyle—Regal & Mack—Bell Boy Trio—Peggy Bremen & Bro.

St. James (First Half)—Florence Duo—Clifton & Kramer—Charles W. Dingle & Co.—Cerro—Hubert Dyer & Co. (Last Half)—Kremka Bros.—Tracey & McBride—Henry Horton & Co.—Donovan & Murray—"Down Home Ten."

BALTIMORE, MD.

Hippodrome—Penn Trio—Harmon & O'Connor—Jessie Hayward & Co.—"New Turnkey"—Gleasons & O'Houlihan.

FALL RIVER, MASS.

Bijou (First Half)—Buddy Doyle—Regal & Mack—Bell Boy Trio—Peggy Bremen & Bro. (Last Half)—Mahoney & Auburn—Howard & Taylor—"Money or Your Life"—Harry Breen—"Girl from Holland."

HAMILTON, CAN.

Loew's—Howard Sisters—Sampson & Douglas—Welch, Mealy & Montrose—Lella Shaw & Co.—Adrian—Pernikoff & Rose.

HOBOKEN, N. J.

Loew's (First Half)—Ferguson & Sunderland—Hall & O'Brien—Hunter & Godfrey—Scheppe's Circus. (Last Half)—Parshleys—Savannah & Georgia—Chas. Rice & Co.—George Armstrong.

MONTREAL, CAN.

Loew's—The Skatelles—Leonard & Dempsey—Julian Hall—Stern & Marsdon—Daisy Harcourt—"New Producer."

NEWARK, N. J.

Majestic (First Half)—Musical Macks—Minnie Harrison—Eddie & Dennie—Cameron DeWitt & Co.—Will & Mary Rogers—Gorgall's Trio. (Last Half)—Rowley & Tointon—Mae Marvin—Bernard & Meyers—Clark & Francis—Sherman, Van & Hyman—Sprague & McNeese.

NEW ROCHELLE, N. Y.

Loew's (First Half)—Bobbe & Nelson—Jarrow—Grey & Old Rose. (Last Half)—Ferguson & Sunderland—Thos. Potter Dunne—Six Musical Spillers.

PROVIDENCE, R. I.

Emery (First Half)—Kremka Bros.—Tracey & McBride—Henry Horton & Co.—Donovan & Murray—"Down Home Ten." (Last Half)—Florens Duo—Lowe & Spelling Sisters—Clifton & Kramer—Chas. W. Dingle & Co.—Cerro—Hubert Dyer & Co.

TORONTO, CAN.

Yonge Street—Howard & Sadler—Edward Farrell & Co.—Adele Odwald—"Concentration"—Al Wohlman & Co.

POLI CIRCUIT

BRIDGEPORT, CONN.

Plaza (First Half)—Werner & Aster—Glendower & Manion—Roy La Pearl. (Last Half)—Tom & Dolly Ward—Miraslava & The Serbians—Prelle Circus.

Poli (First Half)—Hayes & Latham—Maxwell Quintette—Chick Family. (Last Half)—Baird & Inman—Bowers, Walters & Crocker—Bob Hall—Six Kirksmith Sisters.

HARTFORD, CONN.

Poli (First Half)—Aerial DeGroffs—Stone & Boyle. (Last Half)—Jack Wentworth & His Dog—Fred Weber & Co.—Four Klaisa Sisters & Golden—Lillian Steele & Co.

Palace (First Half)—Watson Comedy Dogs—Tom & Dolly Ward—Mira Slave & Serbians—"Seven of Hearts." (Last Half)—Delano & Pike—Hayes & Latham—Bert Earl Trio—Gardner & Hartman.

NEW HAVEN, CONN.

Palace (First Half)—Gardner & Hartman—Bowers, Walters & Crocker—Six Kirksmith Sisters—Bob Hall—Pauline's Leopards. (Last Half)—Watson's Comedy Dogs—Lady Sen Mel—"Mimic World."

Bijou (First Half)—Bender & Heer—Klaisa Sisters & Golden—Frank Ward—Victor's Musical Melange. (Last Half)—Werner & Aster—Miller, Packer & Sels—"Keep Moving."

SPRINGFIELD, MASS.

Palace (First Half)—Newport & Strik—Helen Harrington—Claire Hanson & Village Four—Miller, Packer & Sels—"Keep Moving." (Last Half)—Francetti Sisters—Jay Raymond—Roy La Pearl—Noodles, Fagan & Co.—Fred J. Ardath & Co.

SCRANTON, PA.

Poli (First Half)—The Newmans—Howard & Scott—Arthur Dunn & Co.—Frank Dobson—Australians Woodchoppers. (Last Half)—Adlon & Co.—Jermom & Mack—Larry Reilly & Co.—Three Rosellas—Amoros Sisters.

WATERBURY, CONN.

Poli (First Half)—Baird & Inman—Lady Sen Mel—Prelle Circus. (Last Half)—Dingley & Norton—Frank Ward.

WILKES-BARRE, PA.

Poli (First Half)—Adlon & Co.—Jermom & Mack—Larry Reilly & Co.—Three Rosellas—Amoros Sisters. (Last Half)—The Newmans—Howard & Scott—Arthur Dunn & Co.—Frank Dobson—Australians Woodchoppers.

WORCESTER, MASS.

Poli (First Half)—Francetti Sisters—Bert Earl Trio—Jay Raymond—Fred J. Ardath & Co. (Last Half)—Aerial De Groffs—Newport & Strik—Claire Hanson & Village Four—Victor's Musical Melange.

Plaza (First Half)—Jack Wentworth & His Dog—Fred Weber & Co.—Noodles, Fagan & Co.—Lillian Steele & Co. (Last Half)—Stone & Boyle—Chick Family.

PANTAGES CIRCUIT

BUTTE, MONT.

Pantages (Five Days)—"Topay Turvey Equestrians"—John & May Burke—Silver & Duval—The Lelands—Anderson's Revue.

CALGARY, CAN.

Pantages—Yucatan—Chung Hwa Four—Martha Russell & Co.—Mack & Velmar—Strength Bros.

DENVER, COLO.

Pantages—Flanders & Elster—"Honey Bees"—West & Hale—Maurice Samuels & Co.—Transfield Sisters—Mile. Therese & Co.

EDMONTON, CAN.

Pantages—Uyeno Japs—Hager & Goodwin—"Fall of Rheims"—Gilly, Haynes & Montgomery—Mary Dorr—Dancing Tyrells.

G

B. F. Keith's Circuit of Theatres

A. PAUL KEITH, President

E. P. ALBEE, Vice-Pres. & Gen. Mgr.

UNITED BOOKING OFFICES

YOU CAN BOOK DIRECT BY
ADDRESSING S. K. HODGDON,
Booking Manager of the UNITED

OFFICES

B. F. Keith's Palace Theatre Building
NEW YORK CITY

JACK

NICK

EDWARDS and GEORGE

Two Italians in a Day Off
Direction Jack Potsdam

FRANK

FLORENCE

MONTGOMERY & McCLAIN

In Budget of Nonsense Entitled

"From Broadway to Dixie"

Singing, Dancing and Comedy

Two Special Drops in One

JAS. B.

BILLY

ROBINSON and DEWEY
Comedy and Singing

Now Playing Loew Time.

Direction—TOM JONES

Week Dec. 31st—First Half, BIJOU, Fall River, Mass.; Last Half, ORPHEUM, Boston, Mass.

HAZEL MULLER

The Phenomenal Baritone Singer

ALF. WILTON

PLAYING U. B. O. TIME

N. B.—Managers, why not warm up your house with the

STEAMFITTERS

Direction—MARK LEVY

Assisted by Their Pipes

IN VAUDEVILLE

WATCH THEM

GEORGE

CHARLES

LANE & SMITH

Singing, Dancing and Comedy

Direction, MARK LEVY

COMMODORE TOM

MUSICAL COMEDY PONY

Direction, HARRY SHEA

JAMES H.

BESSIE

ROBERT

3—AITKENS—3

Novelty

Variety

Entertainers

In Vaudeville

TED

DAISY

LANE & WAITE

Comedy Singing, Talking, Dancing in One
IN VAUDEVILLE

KATHERINE SWAYNE

CALIFORNIA'S NIGHTINGALE

IN VAUDEVILLE

FRAWLEY and WEST

PLAYING U. B. O. TIME ADVANCED COMEDY GYMNASTS DIR.—ROSE & CURTIS

WILLIAM FOX CIRCUIT OF THEATRES**WILLIAM FOX, President**

Executive Offices, 130 West 46th St., New York

JACK W. LOEB

General Booking Manager

EDGAR ALLEN

Manager

Personal interviews with artists from 12 to 6, or by appointment.

Three EDDY Sisters

Singing—Dancing—Costume Changes
"A STUDY IN DAINTINESS"

U. B. O. Time

Direction, CHAS. WILSHIN

Ball Bros. & Co.

European Eccentric Pantomimists

Direction—LEW GOLDEN

U. B. O.

JOHN DUNSMURE

Comedy Songs and Stories

Direction—Arthur Klein

ED. F. REYNARD Presents
MILK**BIANCA**In a Series of Dramatic
Dance Poems.MILK. BIANCA Presents
ED. F.**REYNARD**The Ventriloquist Comedian,
in "BEFORE THE COURT"

HELEN

YALE

OLA

HUDSON, SMITH & HUDSON

Three Classy, Clever Girls

Direction—Mr. Stricker

DUNCAN

MYRTLE

HALL & GUILDA

In Series of Novelty Dances. In Vaudeville

MAZIE EVANS

and her

BANJO BOYS

IN VAUDEVILLE

(ONE OF MANY)

BROWN & CARSTENS

Sensational Xylophonists and Marimbaphonists

Direction, A. HORWITZ

HELEN KEELEY

The Lady Demonstrator—Presents her own original novelty Bag Punching—Special Drop

Z A B E L L E

Violin, Piano and Girl

In Vaudeville

Routes Must Reach This Office Not Later Than Saturday

DRAMATIC AND MUSICAL

Anglin, Margaret—Fulton, N. Y., indef.
Adams, Maude—Columbus, O., 4-6; Indianapolis, Ind., 7-9.
"Blind Youth"—39th St. Theatre, N. Y., indef.
"Business Before Pleasure"—Eltinge, N. Y., indef.
"Boomerang"—Tremont, Boston, indef.
Barrymore, Ethel—N. Y., indef.
"Cohan Revue, 1918"—New Amsterdam, N. Y., indef.
"Cheer Up"—Hippodrome, indef.
"Chu Chin Chow"—Century, N. Y., indef.
"Cure for Curables"—Orpheum, Phila., indef.
"Cheating Cheaters"—Colonial, Chicago, indef.
"Dangerous Girl, A"—Milwaukee, Wis., 3-9.
"Daughters of the Sun" (Rowland & Howard)—Orillia, Ont., 6; Hamilton, 7-9; St. Catharines, 11; Brantford, 12.
"Doing Our Bit"—Winter Garden, N. Y., indef.
"Eyes of Youth"—Maxine Elliott's Theatre, indef.
"Experience"—Manhattan O. H., N. Y., 4-9.
"Everywoman"—Natchez, Miss., 6; Jackson, 7; Monroe, La., 8; Shreveport, 9-10; Texarkana, Tex., 11; Marshall, 12.
"Flo-Flo"—Cort, N. Y., indef.
"Flora-Bella"—Bradford, Pa., 6; Ridgeway, 7; Phillipsburg, 8; Hantzdale, 9; Mt. Union, 11; Lewistown, 12.
"Gay Lord Quex"—Adelphi, Phila., 4-16.
"Gypsy Trail, The"—Cort, Chicago, indef.
"Gypsy Trail, The"—Plymouth, N. Y., indef.
"Going Up"—Liberty, N. Y., indef.
"General Post"—Gaiety, N. Y., indef.
"Girl O' Mine"—Bijou, N. Y., indef.
"Girl From Broadway"—Coburn, Ont., 6; Port Hope, 7; Orillia, 8; Washago, 9; Parry Sound, 11; Key Harbor, 12.
"Happiness"—Criterion, N. Y., indef.
"Hitchy Koo"—Colonial, Boston, indef.
"Human Soul, The"—Chicago, Ill., 4-9.
"Hamilton"—Broad, Phila., 4-9.
"Have a Heart"—Burlington, Ia., 6; Ottumwa, 7; La Salle, Ill., 8; Bloomington, Ia., 9; Gary, Ind., 10; South Bend, 11.
"Indestructible Wife"—Hudson, N. Y., indef.
"Jack O' Lantern"—Globe, N. Y., indef.
"Josephine"—Knickerbocker, N. Y., indef.
"King, The"—Cohan's, N. Y., indef.
"Lombard, Ltd"—Morosco, N. Y., indef.
"Lilac Time"—Cohan's Grand, Chicago, indef.
"Little Teacher, The"—Playhouse, N. Y., indef.
"Lord and Lady Algy"—Majestic, Boston, 4-9.
"Leave It to Jane"—La Salle, Chicago, indef.
"Love Mill"—48th St., N. Y., indef.
"Mary's Ankle"—Princess, Chicago, indef.
"Maytime"—Studebaker, Chicago, indef.
"Mautell, Robt. Co.—Birmingham, Ala., 4-9.
"Man Who Stayed at Home"—Playhouse, Chicago, indef.
"Man Who Came Back"—Wilbur, Boston, indef.
"Maytime"—Shubert, N. Y., indef.
"Mack, Andrew"—Columbia, N. C., 6; Augusta, Ga., 7; Athens, 8; Macon, 9; Atlanta, 11-13.
"Madonna of the Future"—Broadhurst, N. Y., indef.
"Marriage Question, The" (a)—Cleveland, O., 4-9.
"Marriage Question" (b)—Paterson, N. J., 3-9.
"Music Master"—Powers, Chicago, Ind.
"Nothing But the Truth"—Plymouth, Boston, indef.
"Naughty Wife, The"—Park Sq., Boston, indef.
"Oh, Lady, Lady"—Princess, N. Y., indef.
"Oh, Boy"—Casino, N. Y., indef.
"Odds and Ends"—Norworth, N. Y., indef.
"Oh, Doctor"—Millersburg, O., 6; East Palestine, 7; Mercer, Pa., 8; Greenville, 9; Meadville, 11.
"Parlor, Bedroom and Bath"—Republic, N. Y., indef.
"Polly With a Past"—Belasco, N. Y., indef.
"Pretty Papa"—Woodhall Amusement Co.—Midland, Can., 6; Barrie, 7; North Bay, 8; Sudbury, 9; Pembroke, 11; Renfrew, 12.
"Passing Show 1917"—Chestnut St. Opera House, Phila., indef.
"Pom-Pom"—North Yakima, Wash., 6; Spokane, 7-8; Missoula, Mont., 9; Great Falls, 11; Lewiston, 12.
"Robson, May"—Minneapolis, Minn., 6; Des Moines, Ia., 8-9; Lincoln, Neb., 11-12.
"Rambler Rose" (Chas. Frohman, mgr.)—Cleveland, O., 4-9.
"Skinner, Otis" (Chas. Frohman, mgr.)—St. Louis, Mo., 4-9; Iowa City, Ia., 11.
"Stop, Look, Listen"—Cedar Rapids, 12.
"Sunny South" Company (J. C. Rockwell, mgr.)—Windber, Pa., 6; Mount Union, 7; Lewistown, 8; Lancaster, 9; Coatesville, 11; Columbia, 12.
"Step Lively"—Susquehanna, Pa., 6; Oswego, N. Y., 7; Seneca Falls, 8; Batavia, 9; Hamilton, Can., 11; Peterboro, 12.
"Successful Calamity, A"—Majestic, Bklyn., 4-9.
"Seventeen"—Booth, N. Y., indef.
"Seven Days Leave"—Park, N. Y., indef.
"Thirteenth Chair"—Hollis, Boston, indef.
"Tailor Made Man"—Cohan & Harris, N. Y., indef.
"Tiger Rose"—Lyceum, N. Y., indef.
"Thurston the Magician"—Nashville, Tenn., 4-9.
"Uncle Tom's Cabin" (Wm. Kibbler)—Richmond, Ind., 6; Dayton, O., 7; Lima, 8; Newark, 9; Columbus, O., 11-16.
"Upstairs and Down"—Garrick, Phila., indef.
"Very Idea, The"—Garrick, Chicago, indef.
"Wanderer, The"—Auditorium, Chicago, indef.
"Washington Sq. Players"—Comedy, N. Y., indef.
"Which One Shall I Marry?"—Montreal, Can., 4-9; Cornwall, 11; Brockville, 12.
"Why Marry?"—Astor, N. Y., indef.
Wilson, Al. H.—Toronto, Ont., 4-9.
"Yes or No"—Longacre, N. Y., indef.

ROUTE LIST

Ziegfeld Follies—Illinois, Chicago, indef.
"Midnight Frolic"—New Amsterdam Roof, N. Y., indef.

STOCK

Auditorium Players—Malden, Mass., indef.
Alcazar Players—San Francisco, indef.
Appell Stock Co.—Orpheum, York, Pa., indef.
Baker Stock Co.—Portland, Ore., indef.
Bunting, Emma, Stock Company—Savoy, Ft. Worth, Tex.
Bishop Players—Oakland, Cal., indef.
Bonstelle, Jessie, Stock Co.—Star, Buffalo, N. Y.
Burke, Melville, Stock Co.—Academy, Northampton, Mass.
Cooper Baird Co.—Zanesville, O., indef.
Crown Theatre Stock Co. (Ed. Rowland)—Chicago, indef.
Comican Players—Rayonne, N. J., indef.
Cutter Stock Co.—Winfield, N. Y., 4-9.
Coal Stock Co.—Music Hall, Akron, O.
Corson Stock Co.—Chester Playhouse, Chester, Pa.
Cazaneuve, Paul, Stock Co.—New Empire, Montreal, Can.
Dominion Players—Winnipeg, Manitoba, Can., indef.
Dwight, Albert, Players (G. A. Martin, mgr.)—K. and K. Opera House, Pittsburgh, Pa., indef.
Dainty, Bewie, Players (I. E. Earle, mgr.)—Orpheum Theatre, Waco, Tex., indef.
Dubinsky Bros.—St. Joseph, Mo., indef.
Day, Elizabeth, Players—Sharon, Pa., indef.
Emerson Players—Lawrence, Mass., indef.
Elbert & Getchell Stock—Des Moines, Ia., indef.
Fleider, Frank, Stock—Mozart, Elmira, N. Y., indef.
Fifth Ave. Stock—Fifth Ave., Brooklyn, indef.
Grand Theatre Stock Co.—Tulsa, Okla., indef.
Glaser, Vaughn, Stock—Detroit, Mich., indef.
Guy Stock Co.—Jefferson, Auburn, N. Y.
Holmes, W. Hedge—Lyceum, Troy, N. Y., indef.
Jewett, Henry, Players—Copley, Boston, indef.
Katzes, Harry, Stock—Salem, Mass., indef.
Krueger, M. P.—Wilkes-Barre, Pa., indef.
Keith Stock—Providence, R. I.
Keith Stock—Hudson, Union Hill, N. J.
Kramer, Braisted, Players—Batavia, N. Y., 4-9.
Klark, Gladys, Co.—Rumford, Me., 4-9.
Lewis, Jack X., Stock (J. W. Carson, mgr.)—Chester, Pa., indef.
Liberty Players—Strand, San Diego, Cal.
Lilley, Ed. Clark, Stock—Samuel's O. H., Jamestown, N. Y.
Levy, Robt.—Lafayette, N. Y., indef.
Levy, Robt.—Washington, D. C., indef.
Leventhal, J., Stock Co.—Strand, Hoboken, N. J.
La Grande Sisters Stock Co. (Mock-Sad-All)—St. Peter, Minn., 4-9.
Miller & Ball Stock Co.—Steubenville, O., indef.
Moses & Johnson Stock—Paterson, N. J., indef.
Morosco Stock—Los Angeles, indef.
Martin, Lewis, Stock Co.—Fox, Joliet, Ill.
Menses, H. P., Stock Co.—Hyperion, New Haven, Conn.
Niggemeyer, C. A.—Minneapolis, Minn., indef.
Orpheum Stock Co.—Orpheum, Newark, N. J., indef.
Oliver, Otis, Players—El Paso, Tex., indef.
Oliver, Otis, Players (Otis Oliver, mgr.)—Wichita, Kan., indef.
Oliver, Otis, Players—Springfield, Ill., indef.
O'Hara-Warren-Hathaway—Brockton, indef.
Poll Stock—Bridgeport, Conn.
Poll Stock—Poll's, Hartford, Conn., indef.
Poll Stock—New Haven, Conn., indef.
Phelan, E. V.—Auditorium, Lynn, Mass., indef.
Pollack, Edith, Stock Co.—Diamond, New Orleans, indef.
Pitt, Chas. D., Stock Co.—Reading, Pa.
Peck, Geo.—Opera House, Rockford, Ill.
Pickert Sisters Stock Co.—Wilmington, N. C., 4-9.
Shubert Stock—Shubert, St. Paul, Minn., indef.
Somerville Theatre Players—Somerville, Mass., indef.
Spooner, Cecil, Stock—Grand Opera House, Brooklyn, indef.
Siles-Emerson Co.—Lowell, Mass., indef.
Siles-Emerson Co.—Haverhill, Mass., indef.
Sned-E-Kerr Co., Salem, Ore., indef.
Stupchen, C. J., Stock Co.—Boyd's, Omaha, Neb.
Sherman-Kelly Stock—St. Cloud, Minn., 4-10.
United Southern Stock Co.—Goldsboro, N. C., 4-9.
Williams, Ed., Stock—Orpheum, Elkhart, Ind.
Wilkes Players—Wilkes, Salt Lake City, indef.
Wilkes Players—Seattle, Wash., indef.
Wilson, Tom—Morgan, Grand, Sharon, Pa.
Wallace, Morgan, Stock—Grand, Sioux City, Ia., indef.
Wallace, Chester, Stock Co.—Lyric, Butler, Pa.
Waldward Stock Co.—Denham, Denver, Col.
Waldron, Chas., Stock Co.—Waldron, Pittsburgh, Pa.
Williams, Ed., Stock Co.—Sipe, Kokomo, Ind., indef.
Walsh Stock Co.—Majestic, Providence, R. I.
Wigwam Stock Co.—Wigwam, San Francisco, indef.

BURLESQUE

Columbia Wheel

Al Reeves—Columbia, New York, 4-9; Casino, Brooklyn, 11-16.
Ben Welch—Hurtig & Seamon's, New York, 4-9; Empire, Brooklyn, 11-16.

Best Show in Town—Casino, Boston, 4-9; Grand, Hartford, Ct., 11-16.
Bowerly—Berchell, Des Moines, Iowa, 3-7; Gayety, Omaha, Neb., 9-15.
Burlesque Revue—Gayety, Omaha, Feb. 2-8; Gayety, Kansas City, 11-16.
Burlesque Wonder Show—Gayety, Kansas City, 4-9; Gayety, St. Louis, Mo., 11-16.
Bon Tons—Olympic, Cincinnati, 4-9; Columbia, Chicago, 11-16.
Behman Show—Orpheum, Paterson, 4-9; Majestic, Jersey City, 11-16.
Broadway Follies—Empire, Albany, 4-9; Casino, Boston, 11-16.
Bostonians—Jacques, Waterbury, 4-9; Poll's, Meriden, Ct., 11-13; Cohan's, Newburg, N. Y., 14-16.
Follies of the Day—Gayety, Washington, D. C., 4-9; Gayety, Pittsburgh, 11-16.
Golden Crooks—Colonial, Providence, 4-9; Gayety, Boston, 11-16.
Hello America—Casino, Brooklyn, 4-9; Empire, Newark, N. J., 11-16.
Harry Hastings—Star, Cleveland, 4-9; Empire, Toledo, O., 11-16.
Hip, Hip, Hoorah—Poll's, Meriden, Ct., 4-6; Cohan's, Newburg, N. Y., 7-9; Hurtig & Seamon's, 11-16.
Howe, Sam—People's, Philadelphia, 4-9; Palace, Baltimore, 11-16.
Irwin's Big Show—Lyric, Dayton, O., 4-9; Olympic, Cincinnati, 11-16.
Liberty Girls—Gayety, Pittsburgh, Pa., 4-9; Star, Cleveland, 11-16.
Majestic—Corinthian, Rochester, N. Y., 4-9; Bastable, Syracuse, 11-13; Lumberg, Utica, 14-16.
Merry Rounders—Gayety, Toronto, Can., 4-9; Gayety, Buffalo, 11-16.
Million \$ Dolls—Gayety, Montreal, Can., 4-9; Empire, Albany, N. Y., 11-16.
Mollie Williams—Empire, Toledo, O., 4-9; Lyric, Dayton, 11-16.
Marlon's Dave—Gayety, Buffalo, N. Y., 4-9; Corinthian, Rochester, 11-16.
Majors of America—Columbia, Chicago, 4-9; Gayety, Detroit, 11-16.
Oh, Girl—Miner's Bronx, New York, 4-9; open 11-16; Orpheum, Paterson, 18-23.
Puss Puss—Casino, Philadelphia, 4-9; Miner's Bronx, New York, 11-16.
Roseland Girls—Bastable, Syracuse, N. Y., 4-6; Lumberg, Utica, 7-9; Gayety, Montreal, Can., 11-16.
Rose Sydel's—Park, Bridgeport, Ct., 7-9; Colonial, Providence, 11-16.
Step Lively—Open, 4-9; Orpheum, Paterson, 11-16.
Star & Garter—Palace, Baltimore, 4-9; Gayety, Washington, 11-16.
Sporting Widows—Star & Garter, Chicago, 4-9; Berchell, Des Moines, Iowa, 10-14.
Social Maids—Gayety, Detroit, 4-9; Gayety, Toronto, Ont., 11-16.
Sight Seers—Empire, Newark, N. J., 4-9; Casino, Philadelphia, 11-16.
Sam Sidman—Gayety, Boston, 4-9; Columbia, New York, 11-16.
Spiegel's Review—Gayety, St. Louis, 4-9; Star & Garter, Chicago, 11-16.
Some Show—Majestic, Jersey City, 4-9; Peoples, Philadelphia, 11-16.
Twentieth Century Maids—Empire, Brooklyn, 4-9; Park, Bridgeport, Ct., 14-16.
Watson's Beef Trust—Grand, Hartford, Ct., 4-9; Jacques, Waterbury, Ct., 11-16.

American Wheel

American—Open 4-9; Lyceum, Columbus, 11-16.
Army and Navy Girls—Savoy, Hamilton, Ont., 4-9; Cadillac, Detroit, 11-16.
Aviators—Grand, Trenton, 6-9; Gayety, Baltimore, 11-16.
Auto Girls—Majestic, Scranton, Pa., 4-9; Binghamton, N. Y., 11; Oswego, 12; Niagara Falls, 14-16.
Broadway Belles—Gayety, Minneapolis, 4-9; Star, St. Paul, 11-16.
Biff, Bing, Bang—Star, Brooklyn, 4-9; Gayety, Brooklyn, 11-16.
Cabaret Girls—Gayety, Chicago, 4-9; Gayety, Milwaukee, 11-16.
Charming Widows—Garden, Buffalo, 4-9; Star, Toronto, Ont., 11-16.
Darlings of Paris—Victoria, Pittsburgh, 4-9; Penn Circuit, 11-16.
Follies of Pleasure—Cadillac, Detroit, 4-9; Gayety, Chicago, 11-16.
Forty Thieves—Hollywood, 4; Springfield, 6-9; Howard, Boston, 11-16.
French Follies—Gayety, Milwaukee, 4-9; Gayety, Minneapolis, 11-16.
Gay Morning Glories—Lyceum, Columbus, 4-9; Newark, 11; Kenton, 13; Akron, 14-16.
Grown Up Babes—Trocadero, Philadelphia, 4-9; Wilkes-Barre, 14-16.
Girls from Follies—Academy, 7-9; Empire, Cleveland, O., 11-16.
Girls from Jovial—Majestic, Indianapolis, 4-9; Terre Haute, Ind., 10; open, 11-16; Lyceum, Columbus, 18-23.
Girls from Happyland—Schenectady, N. Y., 6-9; Holyoke, Mass., 11-13; Springfield, 14-16.
Hello Girls—Star, Toronto, Ont., 4-9; Savoy, Hamilton, Ont., 11-16.
Innocent Maids—Century, Kansas City, 4-9; Standard, St. Louis, 11-16.
Jolly Girls—Lowell, Mass., 4-6; Worcester, 7-9; Olympic, New York, 11-16.
Lid Lifters—Gayety, Baltimore, 4-9; Trocadero, Philadelphia, 11-16.
Lady Buccaneers—Gayety, Brooklyn, 4-9; Poughkeepsie, N. Y., 11; Amsterdam, 13; Schenectady, 14-16.
Mischief Makers—Open 4-9; Century, Kansas City, 11-16.
Military Maids—Empire, Hoboken, N. J., 4-9; Star, Brooklyn, 11-16.
Monte Carlo Girls—Star, St. Paul, 4-9; Duluth, 10; open 11-16; Century, Kansas City, 18-23.

Mile-a-Minute Girls—Olympic, New York, 4-9; Gayety, Philadelphia, 11-16.
Orientals—Empire, Cleveland, 4-9; Erie, Pa., 11; New Castle, 13; Youngstown, O., 14-16.
Pacemakers—Niagara Falls, 7-9; Garden, Buffalo, 11-16.
Pat White's—Wilkes-Barre, Pa., 6-9; Empire, Hoboken, N. J., 11-16.
Parisian Flirts—Howard, Boston, 4-9; Lawrence, Mass., 11-13; Worcester, 14-16.
Review of 1918—Gayety, Philadelphia, 4-9; Majestic, Scranton, 11-16.
Record Breakers—Englewood, Chicago, 4-9; Empire, Chicago, 11-16.
Social Follies—Standard, St. Louis, 4-9; Englewood, Chicago, 11-16.
Some Babes—Empire, Chicago, 4-9; Majestic, Indianapolis, 11-16.
Speedway Girls—Penn Circuit, 4-9; Grant, Trenton, N. J., 13-16.
Tempters—Youngstown, 7-9; Victoria, Pittsburg, 11-16.

Penn Circuit

Monday—Johnstown, Pa.
Wednesday—Altoona, Pa.
Thursday—Harrisburg, Pa.
Friday—York, Pa.
Saturday—Reading, Pa.

TABLOIDS

"Gate City Girls" (Lawrence Russell, mgr.)—Newbern, N. C., 4-9.
Hyatt, mgr.)—New Garrick, Minneapolis, Ind., indef.
Lord & Vernon Musical Comedy Co.—Little Rock, Ark., indef.
"March's Musical Merry-makers"—Shenandoah, Pa., 4-9.
Rose City Musical Stock Co. (Jack Lord)—Kempner Theatre, Little Rock, Ark., indef.
Zarrow's "American Girls"—Zanesville, O., 4-9.
Zarrow's "Little Bluebirds"—Clarksburg, W. Va., 4-9.
Zarrow's "Zig-Zag Town Girls"—Mansfield, O., 4-9.
"Zarrow's Variety Revue"—Alliance, O., 4-9.

MINSTRELS

Fields, Al. G., Minstrels—Easton, Pa., 6; Wilmington, Del., 7-8-9; Hagerstown, Md., 11; Winchester, Va., 12.
Hill's Guss, Minstrels—Logansport, Ind., 6; Lafayette, 7; Indianapolis, 8-9; Cincinnati, O., 10-16.

MISCELLANEOUS

Mysterious Smith (Co. 1)—Paul's Valley, Okla., 6; Sulphur, 7-8-9; Tishomingo, Okla., 11-12-13.

Iodine is good for cuts and bruises.

RAYMO
is good for heart aches.

TIGHTS

Silk Opera Hose and Stockings

Are Our Specialties
QUALITY THE BEST and PRICES the LOWEST.

Gold and Silver Brocades, Theatrical Jewelry, Spangles, Etc. Gold and Silver Trimmings. Wigs, Beards and all Goods Theatrical. Catalogues and Samples upon request. When asking for Catalogue, please mention what goods are wanted.

J. J. WYLE & BROS., Inc.
(Successors to Siegmund and Weil)
18-20 E. 27th St. New York

I AM BURNING THE MIDNIGHT OIL

and each day MADISON'S BUDGET No. 17 is getting nearer completion. This great joy-book of 20th-century comedy material will be ready shortly. Price as usual, ONE DOLLAR. Meanwhile for \$1.50 you can secure immediately a copy of the current issue (No. 16) and an advance copy of No. 17 soon as out. JAMES MADISON, 1052 Third Avenue, New York.

Governess and Maid

Want Positions to care for a child and look after a lady's comfort while traveling. Would prefer to be with the same company. Address EDNA WARNER, Care Gen. Del., Lakeville, Conn.

WANTED

A Baize Ground Cloth, Ticket Rack, Stage Cable, Electric and other props. Address PARK THEATRE, Stapleton, S. I., N. Y.



BILLY GLASON

"Just Songs and Stories"



HAMTREE MAUDE HARRINGTON & MILLS

Comedy, Singing, Talking, Dancing with Jass Finish

Direction, TOM JONES

IN VAUDEVILLE

GANGLERS DOGS

Direction—BILLY GRADY

MAURICE PRINCE

Now in Business for Himself

Direction—NAT SOBEL

PAUL EDNA KENO and WAGNER

TOYS FROM BABELAND

Direction—Rose and Curtis

The Blackstone Quartette

J. E. Kelley
1st Bass

Thos. Smith
2nd Bass

Earl McKinney
1st Tenor

J. W. Coleman
2nd Tenor and Dir.

IN VAUDEVILLE

WILLIAM JANE KENNEDY PRESENTS CHARLES YOUNG and WHEELER

BACHELORS OF MUSIC

IN VAUDEVILLE

FAIRFAX & STAFFORD

High Class and Comedy Singing, Dancing, Talking and
Pianologue. Music from Grand Opera to Ragtime

Direction, LEE P. MUCKENFUSS

IN VAUDEVILLE

MARGIE GALE ADDIS & STEWART

A Few Songs and a Little Nonsense

IN VAUDEVILLE

MARGUERITE COATE

COMEDY SINGING

Has Returned to Vaudeville

SAM J. CURTIS & GILBERT ELSIE

Dir. Rose & Curtis

Abe Feinberg

TANEAN BROS.

THE HASELTINES

Australian. So Different Comedy. Barrel Jumpers.

JACK ATKINS

THE CENSUS TAKER

United Time—Mark Monroe, Agent

Mac Kinnon Twins and La Coste

SINGING AND PIANO—IN VAUDEVILLE

CHICK FAMILY

(Original Chick & Chicklets)

TIT BITS OF VAUDEVILLE

Singing and Talking, Dancing, Imitations, Impersonations, Cycling

COMEDY—COMEDY

COMEDY—COMEDY

ASK FRANK DONNELLY

I SELL YOUR VAUDEVILLE ACTS

Monologues, Songs, Bits, etc., on a commission basis. Acts rehearsed, staged and openings secured.

Have a lot of good material on hand. Write or call, 202 Palace Theatre Building, Bryant 1265. HARRY LINTON, Author's Exchange.

"THE OCEAN MUST BE FREE"

Everyone should have this great patriotic song in their homes. It is making a big hit all over the country in schools, halls, Army and Navy Cantonments and on the streets. The melody is beautiful. It is a good March and Two-step. Vocal, 15c.; Orchestra, 12 pc. and Piano, 35c.; Band, 32 pc., 38c. Send cash to IDEAL MUSIC PUBLISHING CO., 184 W. Washington Street, Chicago.

The Girls of the U. S. A., 15c.; Cheer Up, 15c.

JACK

MARIE

DAVIS and ELMORE

Comedy, Singing and Talking in One

ASSISTED BY JOE.

Direction—Mark Levy

FOUR KASTING KAYS

Study in Mid-Air—Playing U. B. O.

PETE MACK, Eastern Representative

C. W. NELSON, Western Representative

Smiletta Sisters

NOVELTY DE LUXE—ALF. T. WILTON

DANCING DALES

Vaudeville's Pre-eminent Exemplars of Dancing Oddities.

FLORENCE

EILEEN

HOBSON and BEATTY

TWO DIFFERENT GIRLS AND A PIANO

IN VAUDEVILLE

HOWARD & LYMAN

DANCERS THAT ARE DIFFERENT

JIM and ANN FRANCIS

A Nut Comedy Piano Act in one

Direction Jack Lewis and Arthur Klein

JESSIE J.—FRANKS & ADDINGTON—RUTH

"The Surprise Girls" in Songs, Comedy, Chatter and Surprise

DIRECTION—JACK FLYNN

Tanean Bros. (2). Musical, Singing and Talking. 14 Mins.; One. The Tanean Bros. in blackface are presenting a suitable turn with comedy, wherein its greatest value lies. Both have a pleasing method of working, never forcing themselves and gaining laughs from a different style that proved amusing. They were welcomed throughout, and could have departed in better style if they had continued their soft playing instead of bursting out near the finish. The comedian, during the playing of the xylophones, gains a number of well earned laughs, with the remainder of the turn looming up well enough to continue wherever a comedy pair on this order are needed. The straight likewise is smooth, in his many bits.

VAUDEVILLE BILLS

(Continued from page 21)

TACOMA, WASH.

Pantages—"Bachelor Dinner"—Wilkins & Wilkins—Prescotts—Minetti & Sidell—The Kuehns.

VANCOUVER, CAN.

Pantages—Mlle. Fleury—Lawrence Johnston—Billy King & Co.—Hilton & Lazar—Countess Verona—Steiner Trio.

VICTORIA, CAN.

Pantages—Gruber's Animals—Hampton & Shriner—"Song & Dance Revue"—Ward, Bell & Ward—Owen & Moore.

WINNIPEG, CAN.

Pantages—"Cabaret De Luxe"—Frank Morrell—Grew Pates & Co.—Early & Lught—Alexander Bros. & Evelyn.

W. V. M. A.

ANACONDA, MONT.

Bluebird (Feb. 10)—Neville & Brock—Cecil & Bernice—Mac O'Neil—Florence Bell & Co.—"Small Town Opry"—Seymour's Happy Family. (Feb. 13)—Annette & Morrell—Florence Calvert & Co.—Manley & Golden—Dorothy Lane & Co.—Blond Robinson.

ALTON, ILL.

Hippodrome (First Half)—Gene Moore—Electrical Venus. (Last Half)—Tom Linton & Girls.

BLOOMINGTON, IND.

Majestic (First Half)—Saxon & Clinton—"The Unexpected"—Carson & Willard—Gardner Trio. (Last Half)—Three Misses Weston—Wilson & Wilson—Simpson & Dean—General Pisano & Co.

BELOIT, WIS.

New Wilson (First Half)—Swain's Rats & Cats—D'Lea—Allens—Cheyenne Minstrels—Barnes & Robinson—Cal Dean Sorority Girls. (Last Half)—Denoyer & Danle.

BUTTE, MONT.

Peoples Hippodrome (Feb. 10-13)—Annette & Morrell—Florence Calvert & Co.—Manley & Golden—Dorothy Lamb & Co.—Blond Robinson—Alma & Co. (Feb. 14-16)—Scott & Douglas—King & Brown—Elkins, Fay & Elkins—Celli Opera Co.—Cole & Coleman—Leach LaQuinta Trio.

BILLINGS, MONT.

Babcock (Feb. 14)—Arthur Davids—Wilson & Van Gray & Graham—Eves, Leary & Farnsworth—Pitroff, "The Mystery Man"—"Between Us Two." (Feb. 17-18)—Barnes & Burns—Dancing Demons—Berry & Wickerson—Halligan & Combs—Bohomer Arabs.

BELLEVILLE, ILL.

Washington (First Half)—Billy Kinkaid—Judson Cole—Tom Linton & Girls. (Last Half)—Tojetti & Bennett—Bertie Fowler—Electrical Venus.

BATTLE CREEK, MICH.

Bijou (First Half)—Laypo & Benjamin—Mildred Hayward—Will Stanton & Co.—Fitch Cooper—"The Dairy Maids." (Last Half)—"Mimic World."

COUNCIL BLUFFS, IOWA.

Nicholas (First Half)—Dalto & Freese & Co.—Floyd & Gullbert. (Last Half)—Byrd & Harvey—Luckie & Yost.

CEDAR RAPIDS, IOWA.

Majestic (First Half)—O'Donne—Fields, Keene & Walsh—"Peacock Alley"—Creighton Bros. & Belmont. (Last Half)—Four Belmonts—Fagg & White—Homer Lind & Co.—Smith & Kaufman—Ragapation Six.

CHAMPAIGN, ILL.

Orpheum (First Half)—The Lamplins—Harvey & Devora Trio—"A Fireside Reverie"—Jack Dresdner—Royal Gascoignes. (Last Half)—"Paradise Valley."

CHICAGO, ILL.

Lincoln (First Half)—Ray & Fay—Lasora & Gilmore—Brady & Mahoney—"Zig Zag Revue." (Last Half)—Williams & Blaney—Hugo Lutgens Pauline.

American (First Half)—Williams & Blaney—Vance & Taylor—Maidie DeLong—Fern, Richelleu & Fern. (Last Half)—Brady & Mahoney—Eastman & Moore.

DECATUR, ILL.

Empress (First Half)—Arthur & Grace Terry—Argo & Virginia—Moran & Wiser—The Dohertys—"Dream Fantasies." (Last Half)—The DeBars—Jerry & Gretchen O'Meara—"A Fireside Reverie"—Jack Dresdner—Royal Gascoignes.

DAVENPORT, IOWA.

Columbia (First Half)—Imperial Jiu Jitsu Troupe—Kranz & LaSalle—Eldridge, Barlow & Eldridge—Cooper & Robinson—Diana's Models. (Last Half)—Mahoney & Rogers—Herbert Lloyd & Co.—Neil McKinley—Thalero's Circus.

DUBUQUE, IOWA.

Majestic (First Half)—George Nagshara—Mahoney & Rogers—Mattie Choute & Co.—Briere & King—Haines & Goodrich—Mellno Twins. (Last Half)—Fred's Pigs—O'Donne—Ray & Fay—Richards & Kyle—Fields, Keene & Walsh—"Sextette De Luxe."

DANVILLE, ILL.

Palace (First Half)—Veronica & Hurl Falls—Harry Coleman—Foster & Foster—Fields & Wells—"Flirtation." (Last Half)—The Van Camps—Black & O'Donnell—Gardner Trio—Kate Watson—"On the Atlantic."

EAST ST. LOUIS, ILL.

Erber's (First Half)—Wilfred DuBoise—Jack Gardner & Co.—Hal & Francis—Tojetti & Bennett. (Last Half)—Billy Kinkaid—Devoy & Dayton—"1917 Winter Garden Revue."

Do not read this; the name
RAYMO
is not here.

JAMES MULLEN AND ALAN COOGAN

MULLEN AND COOGAN

Theatre—Palace.
Style—Nuts act.
Time—Seventeen minutes.
Setting—In one.

Mullen and Coogan are offering a new act entitled "Odd Nonsense" which, just as easily, could be called "Make a Note of It," as that is a catch phrase used throughout the act. The act is a speedy running comedy affair, without one moment's dragginess, wherein nothing is retained from the former offering with which they have been identified, excepting the fast stepping to the tune of "Dixie."

Jim Mullen is now dressed in comedy make-up of the eccentric style, while Alan Coogan is still the immaculately dressed straight man.

They open with a good comedy number, and then go into a new line of chatter, which is bright and highly recommended for its comedy points. An eccentric dance by Coogan follows, and then comes a dandy number rendered in nut fashion by Mullen anent the prohibition question. A travesty on the "bone dry" condition is next in order, where a great deal of fun is extracted from the manner in which an ice cream jag is handled. Another good routine of scintillating chatter brought many laughs, and then a topical song about Hoover closed the act.

The boys were a big hit with a new act of new material, which needs protection. S. L. H.

(N. Y. Clipper)

In a New Act by HERBERT MOORE

Entitled,

"Make a Note Of It"



BOOKED SOLID

Direction,

THOS. J. FITZPATRICK

AT B. F. KEITH'S ALHAMBRA
THEATRE THIS WEEK, FEB. 4

EVANSVILLE, IND.

New Grand (First Half)—Darto & Rialto—Bruce, Morgan & Betty—Kingsbury & Munson—Arthur Rigby—"Little Miss Up-to-Date." (Last Half)—Walker & Texas—Lamey & Pearson—Willy Zimmerman—Jolly Wild & Co.—Robinson's Elephants.

FORT WAYNE, IND.

Palace (First Half)—Togan & Geneva—Duval & Simons—"Merchant Prince"—Ray Snow—Simpson & Dean—"Miss America." (Last Half)—Musical Lunds—Foster & Foster—Lawrence & Edwards—Mrs. Gene Hughes & Co.—Ed. Morton—"Circus Days."

FLINT, MICH.

Palace (First Half)—Max Bloom & Co. (Last Half)—Julia Edwards—Davis & Moore—Freemont Benton Co.—Steindl Bros.—Hoosier Girl.

GREEN BAY, WIS.

Orpheum (Last Half)—Orville Stamm—Tabor & Greene—J. C. Mack & Co.—"Girl in the Moon."

GREAT FALLS, MONT.

Palace (Feb. 9-10)—King & Brown—Scott & Douglas—Elkins, Fay & Elkins—Celli Opera Co.—Cole & Coleman—Leach, LaQuinta Trio. (Feb. 14)—Cook & Willard—"Little Miss Foxy"—Howard Martell & Co.—Lovett & Dale—Konan Japs.

GRANITE CITY, ILL.

Washington (First Half)—Maxime Bros. & Bobby—Denny & Perl. (Last Half)—Dunedin Duo—Rector, Weber & Talbert.

IOWA CITY, IOWA.

Englert (First Half)—Tossing Austins—Bob Lee—Gardiner & Revere—Leon's Ponies. (Last Half)—George Nagahara—Byrd & Harvey—Gaglers Canine Garden.

INDIANAPOLIS, IND.

Lyric—Evelyn & Dolly—Wilton Sisters—Burglars Union—Coleman Goetz—Dan Sherman's Jay Circus.

JACKSON, MISS.

Orpheum (First Half)—Gabby Bros. & Clark—Tiller Sisters—Otto Koerner—Wallace Galvin—"An Heir for a Night." (Last Half)—Swan & Swan—Margaret Ryan—"The Slacker"—Daniels & Walters—"Betting Bettys."

JOLIET, ILL.

Orpheum (Last Half)—Taketo Bros.—Cook & Ostman—Kingsbury & Munson—Roth & Roberts—"Zig Zag Revue."

KOKOMO, IND.

Sipes (First Half)—"All Girl Revue." (Last Half)—Eddie Badger—Kelly & Rowe—"The Fixer"—Espe & Dutton—Bison City Four.

KALAMAZOO, MICH.

Majestic (First Half)—"Mimic World." (Last Half)—Laypo & Benjamin—Mildred Hayward—Will Stanton & Co.—Fitch Cooper—The Dairy Maids.

LA FAYETTE, IND.

Family (Last Half)—Togan & Geneva—Duval & Simmons—"Merchant Prince"—Jean Moore—"Flirtation."

LANSING, MICH.

Bijou (First Half)—Swan & Swan—Margaret Ryan—"The Slacker"—Daniels & Walters—"Betting Bettys." (Last Half)—Gabby Bros. & Clark—Tiller Sisters—Wallace Galvin—"Heir for a Night"—Otto Koerner.

LINCOLN, NEB.

Lyric (First Half)—Clifton & Dale—Creole Band. (Last Half)—Riggs & Ryan—Pearl Bros. & Burns. Oliver (Last Half)—Selbini & Grovini—Anstlin & Bailey—Wolf & Stewart—Edna May Foster & Co.—Feichtel's Troubadours.

MILWAUKEE, WIS.

Palace (First Half)—Ford & Goodridge—Tabor & Greene—"Finders Keepers"—"Dreamland"—Orville Stamm. (Last Half)—D'Lier—Mme. Katisha Butterfly—Chas. McGood & Co.

MADISON, WIS.

Orpheum (First Half)—"The Naughty Princess." (Last Half)—Bertie Ford & Goodridge—"Woman Proposes"—Clarence Wilbur—Mme. Be-dini's Horses.

MOLINE, ILL.

Palace (First Half)—"Tick Tock Girl." (Last Half)—Willie Missem & Co.—Raines & Goodrich—Helen Savage & Co.—Maidie DeLong—"1918 Song & Dance Revue."

MASON CITY, IA.

Majestic (First Half)—Fields & LaAdella—Sextette DeLuxe—Sighees Dogs—Fagg & White. (Last Half)—McCormack & Shannon—Richard Wally.

MISSOURI VALLEY, IA.

Majestic (First Half)—Musical Fredericks—Norton & Kane—Sighees Dogs.

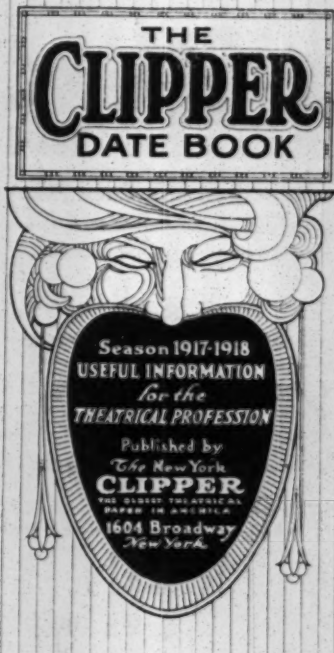
MUSKEGON, MICH.

Regent (First Half)—Geo. Schindler—Chas. & Madeline Dunbar—Princess Kalama & Co.—Clayton & Leonie—Klutings Entertainers. (Last Half)—Balancing Stevens—Tennessee Trio—Marie Elaine & Co.—Rae Snow—"Zig Zag Revue."

NORTH YAKIMA, WASH.

Empire (Feb. 10-11)—Oliver Severn Trio—Gibson & Hall—Paul Kelli—Marcelle—"The Mayor and the Manicure"—Hodge & Lowell. (Feb. 15-16)—Tiny Trio—McLain Tates & Co.—Winchester & Claire—Romburg & Lee—Larry Haggerty—Talsi & Yoshi.

Have You Received Your Copy?



INVALUABLE
TO PERFORMERS
AND ALL OTHERS
INTERESTED
IN THE
THEATRICAL
BUSINESS

IN ADDITION TO A COMPLETE DIARY FOR THE SEASON

it contains the names and addresses of Managers, Vaudeville and Dramatic Agents in New York, Chicago, Boston, Philadelphia, Pittsburgh, San Francisco, Canada; Music Publishers; Theatrical Clubs and Societies; Moving Picture Firms, and other information.

FREE TO CLIPPER READERS

Send 10 cents in stamps to cover cost of mailing, etc., accompanied by the coupon cut from the NEW YORK CLIPPER.

CUT OUT

and send this Coupon and 10 cents in stamps for a copy of

The Clipper Date Book

AND RED BOOK

(For 1917-1918)

To THE NEW YORK CLIPPER

1604 Broadway, New York

STEIN'S
FOR THE STAGE FOR THE BOUDOIR
MAKE-UP

**!CLASS
CLOTHES
STYLE
GRACE**

IRENE SHANNON

Prima Donna

**OLYMPIC
THEATRE
WEEK
FEB. 11th**

JACK MILLER

Invites Offers for the Coming Season

Address, by mail, Care Elks' Club, New York.

3rd Season Featured Comedian James "Blutch" Cooper "Sightseers" Co.

STARS OF BURLESQUE

BILLIE DAVIES

PRIMA DONNA

INNOCENT MAIDS



FRED C. HACKETT

Featured Comedian—Lady Buccaneers
SECOND SEASON

PROMOTED

HAZELLE LORRAINE

EFFERVESCING INGENUE

With Harry Hastings' Big Show—With Dan Coleman

MAE O'LOUGHLIN

Featured with 6 Diving Girls

With Hip-Hip-Hooray Girls

JOE WESTON—SYMONDS

MAIDS OF AMERICA

ALFARRETTA
SECOND SEASON

HARRY PETERSON

Singing Straight with Sam Levy's Charming Widows.

Fifth Season

DOLLY FIELDS

Working for One of the Best Men in Show Business
Soubrette—Ben Kahn's Follies Company

VERA ROSSMORE

Prima Donna

20th Century Maids

CHAS. GLICK

CHARACTER & BASSO, 2nd Season with FRENCH FROLICS—
Formerly Manager of International Four.

HELEN VREELAND

Ingenue Prima Donna

With Geo. Belgrave's Hip-Hip-Hooray Girls

ANNA SAWYER

COMEDIENNE—BEN KAHN'S UNION SQUARE CO.

LOUISE PEARSON

PRIMA DONNA

CABARET GIRLS

MAY BERNHARDT AND MACK WILLIE

With Chas. Robinson's Parisian Flirts

Vaudeville This Summer

ARTHUR PUTNAM

STRAIGHT—WITH NATIONAL WINTER GARDEN CO.

FRANK E. HANSCOM

JUVENILE AND CHARACTERS

LADY BUCCANEERS

JIM McCAULEY

CHARACTERS

BARNEY GERARD'S FOLLIES OF THE DAY

MABEL McCLOUD

Acrobatic Dancing Soubrette

Lady Buccaneers

WALTER J. PARKER

THE NATURAL TAD with THE FRENCH FROLICS.

JACK PEARL

"HE WAS THERE, TOO"

With Herk, Kelly & Damsel's PACEMAKERS

MICHELINA PENNETTI

STAR OF BURLESQUE WITH B. F. KAHN'S FOLLIES COMPANY

BERT LAHR

ECCENTRIC DUTCH

BEST SHOW IN TOWN

Signed Three Years More with Blutch Cooper

MILDRED HOWELL

WINSOME SOUBRETTE

JACK REID'S RECORD BREAKERS

ADA LUM

Featured with Charming Widows
VOTED THE MOST POPULAR WOMAN IN SHOW BUSINESS

BERNIE CLARK

Singing, Dancing, Juvenile and Characters

With National Winter Garden

MAE KEARNS

INGENUE—PRIMA DONNA

FORTY THIEVES

MADDEN

"THE MAD JUGGLER"

One of Jean Bedini's 40 Thieves

CLAIRE DEVINE

LEADS

DIXON'S REVIEW 1918

JIM BARTON

FEATURED COMEDIAN

20th Century Maids

TILLIE BARTON

INGENUE

Seasons 1917-18-19

BURLESQUE NEWS

(Continued from page 15)

AL REEVES' NEW SHOW
PLEASES WITH GIRLS
AND SPECIALTIES

Al Reeves and his Beauty Show breezed into the Columbia Monday and hit the bull's-eye without any trouble. Reeves has one of the best shows of his career, with his usual crop of pretty girls.

While the entertainment is somewhat different from what is usually seen at the Columbia, it is very amusing. Reeves has a show made up mostly of specialties and numbers. His chorus is composed of a lot of pretty and lively young girls, who work through their numbers with lots of ginger. Reeves has spared no expense in costuming his girls, as the wardrobe is very pretty and dainty. The scenery, of which there are nine different sets, is pleasing and in good color scheme.

Reeves, of course, is the big fellow. As he always does, he makes his first appearance in the burlesque with a heart to heart talk with the audience, telling how good his girls are. Reeves has a way of his own in "landing" the boys out front, and seldom fails.

Dave Lewis is featured. He does an eccentric comedy part in the first and a tramp in the burlesque, handling both for laughs.

Frank Pickett does the comedy opposite Lewis in the first part, doing an eccentric, which he has no trouble getting away with.

Harry Frankel does the "straight" and handles it well. He feeds nicely and humors the comedians for many laughs.

O. W. Braddock does a light comedy at first, then goes into character. His burglar bit with Lewis is well done, as is the tramp in the burlesque.

Jim Kennedy does bits throughout the show, all of which he takes care of very well. He shines, however, in his specialty.

Mabelle Gibson, a really attractive blonde with a most pleasing personality, and a very good voice, makes a classy prima donna. Miss Gibson renders her numbers to the great satisfaction of the audience, who seemed to enjoy each, judging from the encores she received. Her costumes are beautiful.

Jean Leighton is another prima donna, but of a different type. Miss Leighton is a brunette of large stature who handles her part nicely. She puts her numbers over well and plays the piano with skill. She wears some pretty gowns.

Olga Woods and Jackie Woods are two lively little girls who have a dandy sister act and play the soubrette and ingenue roles very well. The girls read their lines nicely, and sing and dance their way in for plenty of encores. Their costumes are pleasingly attractive.

Helen Birmingham does a bit in the burlesque, that of a daughter, doing it well.

The Woods Sisters and Harry Frankel offered a neat singing and dancing specialty in the opening of the show, which more than pleased.

The "coat" bit was well done, with Lewis Pickett and Miss Alart. The "money," done for the first time here, is amusing and well put over by Lewis, Pickett, Frankel and Miss Alart.

The "bear" bit was well worked up by Lewis, Pickett and Kennedy. The burglar

scene had many funny situations and was nicely worked up by Lewis, Braddock, Kennedy and Miss Gibson. Miss Gibson displays part of a very shapely figure in disrobing. This scene was good for laughs, with the comedians hiding under the bed.

The "Big City Four" were a hit in offering half dozen numbers. This is one of the best acts of its kind in burlesque. The boys sing well and harmonize nicely.

The Woods Sisters' specialty, assisted by the chorus, went over big. The girls sing nicely and are very graceful.

Kennedy and Kramer, in a specialty, open with a song and then do a wooden shoe dance. The many steps that they execute are most cleverly done. It is the best dancing act of its kind in either burlesque or vaudeville. It is fast and neat. Miss Kennedy also does a bit on the banjo. The act is a decided success and a great asset to the show. Miss Leighton offered a dandy pianologue which more than pleased.

Reeves has a good show and one that should get the money. It has plenty of action and it pleased Monday afternoon. SID.

ROSENBERG CASE SETTLED

The judgment of \$135 that Walter Rosenberg was ordered to pay the American Burlesque Association by Justice Philbin, last week, in the Supreme Court, has been placed in the hands of the Sheriff, upon the failure of Rosenberg to remit the amount to the A. B. A.

Rosenberg, before Justice Finch last week, was granted a motion to open the judgment of \$125 against him, and the case was set for trial February 5 before Judge Hotchkiss, upon the conditions that he would pay the costs of \$125 by February 1. If the judgment was not paid by that date the motion to open would be denied, with additional costs of ten dollars. Rosenberg neglected to pay the costs within the time specified and the motion to open the case was denied, with additional costs of \$100.

"MILITARY MAIDS" CHANGE

Morris Wainstock engaged Lou Powers and Bob Nugent last week for his "Military Maids," to replace Scott and Guild, who recently replaced Clark and Faggin. The change will be made this week in Hoboken. Powers is a musical comedy man. Nugent recently closed with "Biff, Bing, Bang." Both men were booked through Roehm & Richards' office.

DAN FRIENDLEY IS SIGNED

CHICAGO, Ill., Feb. 1.—Dan Friendley joined the "Girls from Joyland" at the Empire here this week.

KAHN GAVE THREE SHOWS

Ben Kahn's "Follies" in the Bronx gave three shows last Monday.

BEN WELCH'S
BIG BURLESQUE SHOW

"This is one of the best comedy shows of the season. The situations are ingenious and humorous and proved a decided success."—SID in N. Y. Clipper, Jan. 16, 1918.

Book of Above Show Written By
JAMES MADISON
1493 Broadway, N. Y.



RUTH
HASTINGS
PRIMA DONNA
FRENCH FROLICS

KYRA

HIT
DIRECTORY

BROADWAY'S

HIT
DIRECTORY

AU REVOIR NOT GOOD BYE, SOLDIER BOY
MY MIND'S MADE UP TO MARRY CAROLINA
JUST A LITTLE COTTAGE
(I'LL CALL IT HOME SWEET HOME)
SWEET EMALINA MY GAL
GIVE ME THE MOONLIGHT, GIVE ME THE GIRL,
(AND LEAVE THE REST TO ME)
I MAY BE GONE FOR A LONG, LONG TIME
YOU NEVER CAN BE TOO SURE ABOUT THE
GIRLS

145 W. 45th St.
New York CityBROADWAY MUSIC CORPORATION
WILL VON TILZER, President145 N. Clark St.
Chicago, Ill.WANTED
FOR SUMMER STOCK

PRINCIPALS and CHORUS GIRLS

Highest salaries paid to the right people. Costumes-Tights-Slippers furnished to the chorus. Positively the best summer engagement in the country. Opening early in May. Address all communications to

BOBBY MORROW, Manager, Trocadero Theatre, Philadelphia

ALAMAC THEATRICAL HOTEL

Formerly the New Regent

JOS. T. WEISMAN, Proprietor

Northwest Corner 14th and Chestnut Sts., St. Louis, Mo.

Theatrical Hostelry, Cafe and Cabaret

Union Help (Member N. V. A. and Burlesque Club) Best Bet on the Circuit

E. HEMMENDINGER

45 John Street, New York City

Telephone 971 John

Jewelers to the Profession

Liberty Bonds and War Saving Stamps accepted in payment for merchandise, also for accounts due.

MEYERS and SELTZER, Proprietors

ZEISSE'S HOTEL

PHILADELPHIA

Where all Show People meet.
Best Home Cooking in Town.
Music Every Evening.
Pay Us a Visit.

If your mind is discontented, see

RAYMO

WM. F. (Billy) HARMS

EMPIRE THEATRE,
Hoboken, N. J.
(Member of T. B. C.)

LOOK OUT for NEXT SEASON



MONA RAYMOND

TAYLOR TRIPLETS

Late Feature of the Barnum & Bailey Circus in the Manly Art of Self Defence.
Now playing United Time. Direction Billy Grady

GEO. RANDALL & CO.

In the Brilliant Comedy Gem "TOO EASY"

CHARLES BRADLEY

The Good Natured Singing Chap—Playing United Time

VIOLA GIVEN and MAC

A novelty surprise, introducing Miss Given's Wonderful Toe Dancing
DIRECTION—LEE P. MUCKENFUSS

PELZER and WHYTE

A Real Singing Act with Comedy

In Vaudeville

RYAN and RYAN

COMEDY DUO—LONG SHOE ECCENTRIC

STARS OF BURLESQUE

"OH, PLEASE"

LOUISE HARTMAN

PRIMA DONNA

ROSE SYDELL'S LONDON BELLES

LILLIAN LIPPMAN

Prime Donna—Leads 40 Thieves Company

Holyoke and Springfield, this Week

JACK FAY

STRAIGHT MAN DE LUXE

Max Spiegel's Social Follies

THAT TALL FELLOW

HARRY (Hicky) LeVAN

DIXON'S REVUE OF 1911-12-13-14-15-16-17-18

BILLY WANDAS

CHARACTERS

KAHN'S FOLLIES COMPANY

DIXIE DIXON

SOUBRETTE

B. F. KAHN'S UNION SQUARE STOCK

AL MARTIN and LEE LOTTIE

FEATURED COMEDIAN

INGENUE

MAURICE JACOBS' JOLLY GIRLS—1917-18-19-20

KITTY MADISON

Just Out of Vaudeville

Now Soubrette with Hip Hip Hooray Girls

CONNIE FULLER

CHARACTERS

CHARMING WIDOWS

AL STOKES

THE SWEET YODLER

HELLO GIRLS

PEARL LAWLER

PRIMA DONNA

BROADWAY BELLES

LETTIE BOLLES

INGENUE SOUBRETTE

DIXON'S REVIEW 1918

ERNEST (Lively) SCHROEDER

Six Feet of Versatile Comedy

With Monte Carlo Girls

CHUBBY DRISDALE

SOUBRETTE

BEST SHOW IN TOWN

BOB
Producer and
Comedian

BARKERS

ZAIDA
PRIMA
DONNA



LEW LEDERER

Dutch Comedian with B. F. Kahn's Union Square Stock Co.

DIRECTION—ROEHM AND RICHARDS



MATT KOLB

Principal Comedian and Producer

"DARLINGS OF PARIS"

BOB HARMON and MALCOLM SID

COMEDIAN

The Big Talk of "Puss Puss" Co.

JUVENILE

EUGENE RAUTH

With Kelly & Damsel's Pacemakers—Doing Irish

The Tad With the Voice

HARRY BENTLEY

FEATURED COMEDIAN

WITH BILLY K. WELLS

MILE-A-MINUTE GIRLS

HALLIE DEAN

METEORIC SOUBRETTE

DIXON REVIEW 1918

FAY SHIRLEY and ESTELLE COLBERT

PRIMA DONNA

INGENUE

National Winter Garden Stock

This Week—National Winter Garden

BOB MURPHY

Master of Ceremonies with Puss Puss Company

MERMAIDA AND HER DIVING BEAUTIES

WITH LADY BUCCANEERS

GAYETY, BROOKLYN, THIS WEEK

WILLIAM DAVIS

A Straight Man with Every Qualification—Jolly Girls Co.

DIRECTION—ROEHM and RICHARDS

OPEN FOR OFFERS

GEO. NIBLO AND SPENCER HELEN

HAPPY TRAMP

HAPPY SOUBRETTE

With Girls from Happyland

Fourth Season with Hurtig & Seamon

THE FREITCHES

Theatre—Proctor's 23rd St.
Style—Acrobatic (comedy).
Time—Ten minutes.
Setting—Full stage.

The Freitches, man and woman, present an entertaining routine of chair balancing and ground tumbling that will find no trouble in filling a spot on the bills of the better class small time houses. A factor that will interfere with the combination breaking into faster company is that the finishing stunt so closely resembles the type of work made famous in vaudeville by Bert Melrose.

The woman of the act is attractive in appearance and fills in acceptably with chair balancing, while the male member of the team puts over some well-executed acrobatics of the sort usually associated with the comedy tramp character he assumes. The closing trick above mentioned, a back somersault from a chair placed on top of four tables, is very well done by the man, but, while sensational loses considerable of its value through its lack of originality. The comedy of the act could also be bolstered up, a matter which could be rather easily attended to by a good vaudeville doctor. H. E.

VARIN AND TUNIS

Theatre—Proctor's 23rd St.
Style—Singing and dancing.
Time—Fourteen minutes.
Setting—One and two.

Varin and Tunis have all the earmarks of having been cabaret entertainers at no distant date in the past. The man plays the violin very well while dancing a simple step or two, and is strong on the raggy stuff while accompanying his partner in her vocal numbers.

The act opens in one with a song by the woman, the second chorus, of which is made an "audience" number. The violin figures in this to good advantage. A classical violin selection, later, by the man, pleased immensely. In "two" a grand piano is used for a few moments, the woman playing the accompaniment for herself to sing one number. The act closes in one with more of the raggy stuff on the violin and singing by the woman.

The woman looks very well in the costumes worn during the act, the man wearing evening clothes distinctively. Varin and Tunis, as the act stands at present, offer a pleasing number for a medium grade bill. H. E.

GREEN AND MILLER

Theatre—Olympic.
Style—Musical and tricks.
Time—Fifteen minutes.
Setting—In one.

Green and Miller, a boy and girl, offer a routine that should easily work over the small time in an early spot. The scene opens with the girl doing a number, after which the rube enters and goes through a good bit of card palming and illusion. His next bit is juggling three spools, and is a very neat bit, although it was done to death at one time with cigar boxes and the like.

The girl then does a Red Cross number, which is followed with some violin playing by the man on a violin containing only one string. For the finishing number the man plays a trombone and the girl the cornet. L. R. G.

ELIZABETH GARRETT

Theatre—Olympic.
Style—Songs and piano.
Time—Nine minutes.
Setting—In one.

Elizabeth Garrett introduces herself as a blind singer and composer of New Mexico. She offers three of her own selections and, if this is the sort of talent raised in New Mexico, three cheers for that State. She has a wonderfully rich voice, and, as far as her playing is concerned, has cards and spades over a great many professionals who can see. L. R. G.

NEW ACTS

(Continued from page 9)

THE TALE OF A COAT

Theatre—Olympic.
Style—Talk, songs.
Time—Twenty minutes.
Setting—Full stage.

The tale of a coat, from first appearances, seems to be a sketch, but, in reality, is a combination of songs, piano playing and talk.

The turn opens with a man rushing into the room and explaining to the maid that he has just hit a policeman with a billy, and the cop, in trying to hold him, tore off his coat tail. A minister is expected and, in his trunk, the man finds a minister's coat. So he puts it on, and when the policeman enters he explains that he is the new minister. He also informs another girl that he is the minister.

A general mix-up follows, interspersed with songs and piano playing. The real minister finally makes his appearance, and the matter is cleared up, the man explaining that he is a drummer of hymn books and playing cards. The policeman plays three parts—the minister, a straight and the cop. The songs are fair.

The idea for this act was taken from George Broadhurst's famous play "Broadway Jones," but, unlike that production, it is handled in a way that will not carry it very far. L. R. G.

THE THREE VERDUNS

Theatre—Olympic.
Style—Songs and dances.
Time—Fourteen minutes.
Setting—Full stage.

The Three Verduns are comely young women who, although they seem barely out of their teens, work like old-timers. Although handicapped with a weak opening the girls got away to a big hand when reviewed. The opening song number by the three is followed by a double fancy dance by two of the girls while the third goes off to change to a Scotch outfit. She then goes into a number which at once puts life into the act. After this she introduces, in song, the taller of the girls, who goes through a Grecian dance.

The girl in the Scotch outfit changes to an evening gown and puts over a solo. She possesses a highly cultivated voice, the best one of the three. The finishing bit is a military number by the three in white evening gowns and red and blue military capes and caps. The act, after being whipped into shape just a little more at the opening, should make the better small time. L. R. G.

WESTON AND WHEELER

Theatre—Harlem Opera House.
Style—Singing and talking.
Time—Fifteen minutes.
Setting—In one.

The two people in this act, man and girl, open with a duo which they follow with dialogue. The girl wears a good-looking evening gown and the man dresses in a straight business suit.

After another song they execute a graceful dance. The man then does a clever comedy song, in which he also dances. The girl comes out in child costume and does a song which is the only poor thing about the act. This should be cut out and something more in her line substituted. They finish with the man singing a song about clothes, on each chorus of which the girl enters in a different gown. She does four changes, finishing in a Red Cross uniform.

The act has class all through, and, with the one change indicated, should go on the big time. The people are talented and have personality galore.

This latter asset is what they want to develop to the greatest extent as it will win for them. P. K.

FIVE MUSICAL GIRLS

Theatre—Harlem Opera House.
Style—Instrumental and singing.
Time—Seventeen minutes.
Setting—Full stage.

The five girls in this act are ill assorted in appearance and costume and should all dress alike to make up for this defect. They all handle their instruments well and, by thus adding more similarity in costume, would improve their turn 50 per cent. They work with drums and traps, violin, piano and flute, while the fifth sings.

They open with a classical number before the curtain rises. Then follows a jazz number which they execute with pep and vigor. Then the violinist does a classical solo with the piano, which is executed correctly but without any feeling. The singer then sings a ballad with the violin, the other instruments joining on the chorus. They finish with a noisy jazz medley of popular and patriotic songs, concluding with "Over There." Their routine is varied sufficiently to be interesting throughout, and all are good players. P. K.

HANDMAN, COOK & CO.

Theatre—Proctor's 125th Street.
Time—Eighteen minutes.
Style—Songs, piano, talk.
Setting—In one.

Two boys and a girl open, with one of the boys at the piano and the other singing, after which the girl comes on and goes into a duet with the pianist. The other boy then comes on and goes into a dance with the girl and, to get some comedy, pulls out a switch from her hair, which is the means of starting a lot of talk that means nothing, and didn't get a snicker when the act was reviewed.

After the duet, the pianist gives an impersonation of a player piano which is among the best parts of the act. The girl's solo, followed by a wop number by the boy, which is poor, is followed, in turn, by the three, singing, as a finish. The trio has ability and, with the insertion of a few different numbers and eliminating the talk, it should go all right over its present time. L. R. G.

PAUL BRADY

Theatre—Olympic.
Style—Variety.
Time—Eight minutes.
Setting—In one.

Paul Brady does four different things, but none of them in a manner that would cause any comment. He opens with a song, then springs a lot of old gags and then proceeds to do some hand springs. He also does the head somersault, which has become so popular of late among tumbling turns.

For a closing bit he announces that he will now go to work. By this time the entire audience was waiting to see him do something, but all that happened was a little buck dance which didn't draw much comment or applause. Brady had better stick to one thing and do that one thing well before he attempts to spring a turn like his present one on the unsuspecting public. L. R. G.

CORPORAL JEGGERS

Theatre—Olympic.
Time—Ten minutes.
Style—Talk, song and dance.
Setting—In two.

Corporal Jeggers makes his appearance in the uniform of an English soldier and explains that, although he is an American citizen, he was one of the first to be in France seeing actual service on the fighting line. L. R. G.

LAWRENCE GRANT & CO.

Theatre—Palace, Staten Island.
Style—Dramatic playlet.
Time—Eighteen minutes.
Setting—Throne room.

Lawrence Grant has selected as his latest offering a daring playlet written by R. H. Davis and Perly Sheehan entitled "Efficiency." The sketch, which has been commended by Theodore Roosevelt and many other well known Americans, deals with the present war and the German empire.

Mr. Grant portrays the emperor and is ably supported by Walter Sherwin as a super-soldier, and Frank J. Gregory as a professor and inventor.

A daring story, full of interest, mystery and thrills, has been taken for the sketch. It deals with the invention of a super-soldier by the scientific professor and his demonstration of his creation to the emperor. The emperor tries to get the soldier to bow to him and he rebels, killing the emperor for the cause of humanity and right. The action follows.

The scene is laid in the throne room of the emperor. The curtain rises on a semi-dark stage, with the ruler sitting on a raised dais. Before him the professor is explaining his wonderful creation. He says that, after many experiments, he has at last perfected the super-soldier who will prove the savior of the empire. By his invention the thousands of wounded and crippled soldiers in the hospitals can be made into super-fighters. The emperor is interested, but informs the professor that he has failed to make good in previous tests. The professor, very enthusiastic, assures his emperor that he has succeeded this time, whereupon Number 241, as the superman is designated, appears.

The man is half metal. The inventor describes him as being able to see twenty miles, hear great distances and do many other wonderful things. Satisfied that the man is a wonder, the emperor decorates the inventor with the reward of merit, and in doing so says there is but one higher honor, which is the honor of divine right put on him by God.

The professor then exits and the emperor tries a few tests. He gets the super-man incensed and the creation turns on him. The emperor then bids the man crave pardon at the knees of his king, but the man refuses, turns out the lights and then calmly tells the emperor that he is going to kill him in order that civilization may live. The man advances, piercing the darkness with his wonderful eyes and throttles the emperor, choking him until he is dead. The professor, hearing the scuffle, enters and, switching on the lights, is horrified to see the crime committed by his creation. The soldier pleads that he did it for the great cause of humanity, as the curtain falls.

The act is a thriller. Both the theme and the action keep the audience guessing as well as intensely interested. Lawrence Grant, as the emperor, is excellent. He has the part down to perfection and his make-up is all that could be desired. Gregory does the professor very well, while Sherwin, as the super-man, has a part well fitted to his type. He should put a little more action into the killing, however. It is a bit too tame to be realistic. H. S. P.

WILLIE SMITH

Theatre—Olympic.
Style—Songs.
Time—Twelve minutes.
Setting—In one.

A beautiful falsetto voice is heard off stage at the opening of this act and the audience is surprised when there appears upon the scene little Willie Smith all dressed up instead of the prima donna that was expected.

He puts over two numbers, finishing with a patriotic ballad into which he interpolates a little speech. Willie knows how to put over a number, but he should use his falsetto voice more frequently. It is a feature of his act. His turn should be appreciated over the better small time. L. R. G.

EVELYN CUNNINGHAM

THE GIRL WITH THE MAGNETIC SMILE Direction—MARK LEVY

Hazel **HICKEY & COOPER** Billie
Mirth, Melody and Song Playing Loew's Time In Vaudeville

CHARLOTTE WORTH

IN VAUDEVILLE

CISSIE LOUISE
HAYDEN and CARDOWNIE
Singing and Novelty Dancing In Vaudeville

BACK TO SINGLE ACT **EL CLEVE** Of
Mother and Baby Doing Well El Cleve & O'Connor
Direction—MAX GORDON

BERT. **O'ROURKE & ATKINSON** CLARE
THE PITTER-PATTER PAIR Direction—PAT CASEY

MYSTIC HANSON TRIO
The Magic Man and Magical Maids Direction
ROSE & CURTIS

SHEPARD & OTT
FOLLIES OF VAUDEVILLE
Representatives, Jo Page Smith and Gene Hughes. PLAYING U. B. O.

GRACE ST. CLAIR & CO.
IN "MIXED BLONDES" IN VAUDEVILLE

CLARK & FRANCIS
In the Unique Comedy Playlet "Molly's Friend" Direction
TOM JONES

JIM **MURRY & WARD** LILLIAN
In Their Own Original, New Version of an Enchanted Cottage. In Vaudeville.

3 MELODY PHIENDS
GUTH, ROSS & GUTH Dir., HARRY PINCUS Voices and Instruments

FOOTLIGHT FAVORITES

BILLY B. VAN
Management
KLAW & ERLANGER

PAUL
GORDON
and
AME
RICA
Offering a Cycle of
Surprises
Direction
WM. S. HENNESSY

My Success Your Success
FRANK DOBSON
Booked Solid
MAX E. HAYES

ELIZABETH M. MURRAY
Dir. Alf. T. Wilton

BERT BAKER & CO.
in
"Prevarication"
Dir. HARRY FITZGERALD

AMANDA GREY
AND BOYS
Direction
ROSE AND CURTIS

SIDNEY and VERE
FAYNE
THE ARTISTS WITH A
SUPREME OFFERING
Dir. ALF. T. WILTON

NAN HALPERIN
Management
E. F. Albee

A BIG SURPRISE TO AUDIENCE AND MGRS.
Is the New Act of

HARRY & HATTIE BOLDEN

In their Versatile Novelty Offering, entitled
THIRTY YEARS FROM NOW
IN THREE SCENES

SCENES { 1.—Thirty years from now.
2.—Present time.
3.—Same as first.

Notice—This is copyrighted.

Address care of Clipper

**FOR ORIGINAL VAUDEVILLE ACTS,
MONOLOGUES, SONGS, ETC.**

SEE HARRY LINTON AUTHOR'S EXCHANGE
202 PALACE THEATRE BUILDING BRYANT 1265

"LYRICA!" IN VAUDEVILLE

SOMETHING THEY ALL LIKE
ARTHUR JACK
STONE & BOYLE
INTRODUCING
World's Famous Blind Pianist and Irish Lyric Tenor
DIRECTION—MAX LANDAW

TENNEY A vaudeville writer of regular vaudeville acts, sketches
and monologues. Write, wire, 'phone or call. Allen
Spencer Tenney, 1493 Broadway, N. Y.

WANTED FOR REPERTOIRE TILL SPRING—
STOCK ALL SUMMER
UNITED SOUTHERN STOCK CO.
PERUCHI-GYPZENE & MABEL PAIGE COMPANIES CONSOLIDATED
Young ingenue and juvenile woman, light comedy and juvenile man, general business man, piano
players, small parts. People with specialties preferred. Hustling rep. agent—small part in
opening play. Say all first letter. Photos returned. Always glad to hear from reliable performers.
GOLDSBORO, N. C., Feb. 4 to 9; RALEIGH, N. C., Feb. 11 to 16.

DIVING GIRLS

Long season contract. Send Photo in Costume if possible. Same courteously
returned. Address **MATT GAY**, High Diver, 1514 Elm St., Cincinnati, O.

35c Pays

for **FUNNYBONE** NO. 6, containing an
unusually choice selection of sure-fire mono-
logues, sketches, parodies, gags, minstrel
first-parts, or \$1.60 for complete set of
FUNNYBONE (6 issues); single back is-
sues, 25c. each. **FUNNYBONE PUBLISH-
ING CO.**, 1062 Third Avenue, New York.

TAYLOR'S TRUNKS
USED BY THE
PROFESSION
OVER 50 YEARS

Send for 1917 Catalogue
C. A. TAYLOR TRUNK WORKS
878 N. Halsted St., Chicago
210 W. 44th St., New York

PLAYS → \$15.00
IN MANUSCRIPT A YEAR
New winners—Tried Successes. Special Pictorial
Printing. Send stamp for catalog. **STAGELORE**
PLAY CO., 1400 Broadway, N. Y., Dept. C.

30 YEARS IN MAGIC
HORNMAN
MAGIC CO.
Sta. 1, 479 8th Ave., New York
Professional Catalog 10c. Small Catalog FREE.
We Buy, Sell or Exchange used Apparatus.

WIGS **TOUPEES, GREASE**
PAINTS, ETC.
A. M. BUCH & CO.
119 N. Ninth St., Philadelphia

RAYMO
may be a puzzle, but it can be solved.

Clipper LETTER BOX

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, a POSTAL CARD must be sent requesting us to forward your letter. It must be signed with your full name and the address to which the letter is to be sent, and the line of business followed by the sender should be mentioned. Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

GENTLEMEN

Addison, H. M.	Coghlan, Lawrence	Faust, Victor	Jerome, Von	Miell, J.	Schindler, C.
Alvarez & Martell	Connors, Jimmie	Gray, Marie D.	Lewis, Lew	Miller, H. R.	Swafford, J. B.
Brown, Geo. L.	Cantray, Fred	Gibson, Herman	La Reane, Harry	Nelzer, Henri	Smith, Chas. T.
(Pkg)	Carroll, Thos. J.	Grady, Thos.	Lindemann, David	O'Neill, Frank	Sharie, Al
Buhler, Richard	Castle, Jimmy	Gerard, Gilbert	Lovett, Beresford	Oesterle, Tony	Trumbull, Lawrence
Barker, Bob	Daley, Jack	Haines, W. C.	La Rue, Eugene	Paul, M.	Trux, Harry
Bergman, Ben	De Silva, Fred F.	Hoyt, Leo	Miller, Edwin B.	Pelham, The	Van Nally, Elsie
Brackens, Musical	Edwards, Wm.	Howard, Joe	McCheser, Frank	Perry & Devere	Ward, Frank
Brown, Geo. L.	Ed.	Howard, Gene	Murray, Peter H.	Rowley, Ed	Wills & Sothorn
Burns, Ethel	Fisher, Luckie &	Hill, Jack C.	More, Silent	Ruby, Harry M.	Walke, Billy E.
Burns, Florence	Gordon	Hamlin, Chas.	Miller, Fred	Simsen, Richard	Weston, Teddy
Bruce, Albert F.	Frank, A.	Heclow, Chas.	Mack, Donald	Stone, Barney	Wolf, Billy
Bettina & Godfrey	Farnum, Ted	Judge, Wm. E.	McDonald, Max		Zech, C. A.

LADIES

Andrews, Helen	Davis, Marjorie	Grant, Fannie	Leigh, Mabel	Paine, Doris	Sunfield, Jackie
Abbott, Olive V.	De Agular, Bonita	Hartley, Flo	Leavitt, Jeannette	Peters, Beale	Selbins, Lalla
Allen, Marie	Fennelle, Buster	Hamilton, Sydney	W.	Ray, Ethel	Tanner, Florence
Althoff, Arline	Ferrilli, Elsie	Jacobs, Iona	Lavender, Nell	Robinson, Minnie	Taylor, Margaret
Boyle, Edythe	Fayette, Lottie	Knowles, Minnie	Lorrings, Helene	Ragheld, Miss	(Pkg)
Bennett, Wilda	Graham, Mrs. M.	Kane, Sida	Leighton, Ruth	W.	Wells, Etta
Burtis, Florence	Goodwin, Mrs. W.	Kline, Mrs. Julia	Marshall, Louise	Sutherland, Biosom	
Clifton, Coralie			Maxwell, Evelyn		

TO PUBLISH POLLOCK PLAYS

Samuel French is publishing a library edition of Channing Pollock's plays beginning with "The Little Grey Lady." Another will be "Such a Little Queen."

Broadway lights have gone out;

RAYMO

is a star that shines by itself.

DEATHS OF THE WEEK

BESSIE NITRAM, in private life Mrs. Joe J. Smith, died January 26 at the Mulanphy Hospital, St. Louis, Mo., from uraemic poisoning. The deceased had worked with her husband under the team of Smith and Nitram, and in former years was a member of the team of Miles and Nitram. She was a protege of the late Tony Pastor, and at one time was a winner of the Richard K. Fox medal as a dancer. She appeared in all the prominent vaudeville theatres of the country, meeting all comers in dancing contests, and was also a character woman of exceptional ability. At one time she was called "The vest-pocket edition of Kittle O'Neill." She underwent an operation for a tumor on the brain at the St. John's Hospital, and while it was successful, her husband forced her to retire. Since then she had been living at the Alamac Hotel, where her greatest delight was in meeting the "Old Timers" and talking over the good old days. She was forty-seven years old. The funeral was held, according to the Jewish Rites, Monday, January 23, at the Chased-Shel-Ethel Cemetery. She is survived by her husband, Joe J. Smith, who is known to the professional world as "The Crazy Irishman."

JOSEPH KAUFMAN, head director for the Lasky-Famous Players Film Corp., died February 1 at the Polyclinic Hospital, from pneumonia. Born in Russia thirty-five years ago, Mr. Kaufman came to this country when a boy. He went to Washington, where he joined a stock company. Later he played with Cohan & Harris and Edgar Selwyn in many successes. With the Famous Players he directed Billie Burke, Clara Kimball Young, Elsie Ferguson and Pauline Frederick. Funeral services will be held in Campbell's Funeral Church to-morrow. Mr. Kaufman was a member of the Lambs Club and lived in the Hotel Ansonia.

JAMES J. ARMSTRONG, pioneer vaudeville booking agent, died Sunday, February 3 at his home, 124 Jewett Avenue, Jersey City. His death was the result of an attack of pneumonia. He was only 33 years of age and is survived by a widow and four children, one of his sons being an officer in the 69th regiment, now in France.

James J. Armstrong at the time of his death was the dean of the vaudeville booking agents. For years he conducted a highly successful booking business and was one of the first to furnish big acts for the Keith Circuit. His most recent activities took the form of acting as manager's representative for acts for the Family time of the U. B. O. He was a prominent Elk and was formerly

the Exalted Ruler of that fraternal order. The funeral was conducted by the B. P. O. E. from the home of the New York Lodge No. 1. Services were held in the meeting rooms of the Elks on Tuesday evening, Feb. 5. Many well-known Elks attended, among them all of the former Exalted Rulers of the New York Lodge.

BILLIE TIERICHAULT, a member of the chorus of "The Army and Navy Girls," died Monday in Buffalo, of lockjaw.

JOHN T. HAWKINS, manager of the New Burns Theatre, Colorado Springs, Colo., was killed January 26 while making an auto trip to Cripple Creek. While making a railroad crossing his auto was struck by an engine and he and two others met instant death.

IN MEMORIAM
In Loving Memory of
MAURY KRAUS
Died Feb. 1, 1914
CARLIE KRAUS

LEANDER RICHARDSON, playwright, critic and novelist, died Saturday morning at his home, 130 West Forty-seventh Street, after a twelve day illness with pneumonia. Funeral services were held Tuesday morning from St. Malachi's Roman Catholic Church, and interment was made in St. Raymond's cemetery, Westchester, N. Y. The deceased was sixty-two years old.

Mr. Richardson was born in Cincinnati in 1856. When his father was made editor of the N. Y. Tribune he came East to work for that paper. Later he became European correspondent for the Boston Herald, and was also dramatic critic for the N. Y. Times. He also worked on the Dramatic Times, the Dramatic News and Morning Telegraph. For the past three years he had been associated with William A. Brady's publicity director.

Besides his newspaper work, Mr. Richardson wrote many novels, among which are "The Dark City," "As Ye Sow" and "Lord Dummersey." Others of his novels were adapted to the stage, including "Under the City Lamps," "The Millionaire," "Olivette," "The Snake Charmer" and "Anselma." He was a frequent contributor to the various magazines on theatrical matters. With him at his death were Mrs. Richardson and his four children, two sons and two daughters. All arrangements for the funeral were taken care of by Mr. Brady, who also plans to give a theatrical benefit for the widow.

PHILADELPHIA via New Jersey Central EVERY HOUR ON THE HOUR

From Liberty St., 7 A. M. to 10 P. M.
and at Midnight with Sleepers
15 MINUTES OF THE HOUR

From W. 23d St.

YOUR WATCH IS YOUR TIME TABLE

Consult P. W. HEROY, E. P., Agent

1440 BROADWAY, NEW YORK



ALBOLENE

WILL convert Pierrot or Pierrette into plain Mister or Master, Mrs. or Miss, easily, quickly and pleasantly. Albolene is the perfect make-up remover. Keeps the skin in good condition.

ALBOLENE is put up in 1 and 2 ounce tubes just right for the make-up box; also in 1/2 and 1 lb. cans.

Buy ALBOLENE at any first class druggist or dealer in make-up.

McKESSON & ROBBINS

Incorporated
Manufacturing Chemists Est. 1833
91 Fulton Street New York

NEW YORK THEATRES

GEORGE M. COHAN Theatre, 43d St. & B'way. Evs. 8.20. Mats. Mon., Wed. Sat. 2.20
COHAN & HARRIS PRESENT

MR. LEO DITRICHSTEIN

In a New Comedy

"THE KING"

By Caillavet de Flers and Arons.

BELASCO West 44th St. Evenings at 8.30. Matinees Monday, Thursday and Saturday at 2.30.

DAVID BELASCO presents

POLLY WITH A PAST

A Comedy by George Middleton and Guy Bolton.

LYCEUM Theatre, 45th St. & B'way. Evs. at 8.20. Matinees Mon., Thurs. & Sat. 2.20.

DAVID BELASCO presents

A play of the Great Northwest by Willard Mack.

TIGER ROSE

B. F. KEITH'S VALESKA SURATT, AN-

NETTE KELLERMANN, JACK WILSON, WEL-

LINGTON CROSS, BERT

MELROSE, MME. CRO-

MIN'S ELECTRICAL NOV-

ELTY, GIURAN & NEW-

ELL, PALACE NEWS

PICTORIAL.

ELTINGE West 42nd St. Evs. 8.30. Matinees Mon., Wed. & Sat. at 2.30.

A. H. WOODS presents

BUSINESS BEFORE PLEASURE

A new comedy by Montague Glass and Jules

Robert Goodman, with HARVEY BERNARD

and ALEXANDER CARR.

REPUBLIC West 42nd St., Evs. at 8.30.

Mat. Mon., Wed., Sat. at 2.30.

A. H. WOODS PRESENTS

Parlor, Bedroom and Bath

By C. W. Bell and Mark Swan with

FLORENCE MOORE & JOHN CUMBERLAND

GAIETY Broadway & 46th St., Evs. at 8.20. Mat. Mon. Wed. Sat. 2.20

CHARLES DILLINGHAM PRESENTS

William Thomas A.

COURTNEY and WISE

in GENERAL POST.

A new comedy by J. E. Harold Terry.

NEW AMSTERDAM West 42d St. Evs. 8.15. Mats. Mon., Wed., Sat., 2.15.

COHAN & HARRIS PRESENT

THE COHAN REVUE 1918

A musical conglomeration in 2 acts. Book by Geo.

M. Cohan. Music by Irving Berlin and Geo. M.

Cohan.

MOROSCO 45th St. West of B'way. Evs. at 8.20. Matinees Mon., Wed. & Sat. 2.20.

OLIVER MOROSCO'S LAUGHING SENSATION

LOMBARDI, LTD. WITH LEO CARRILLO

Biggest comedy hit in years. Seats 10 weeks in advance.

"CHEER UP"

"GREATEST SUCCESS EVER KNOWN"

Staged by R. H. BURNHIDE

AT THE

HIPPODROME

Seats 6 Weeks Ahead

CRITERION B'way & 44th St. Evs. at 8.15. Mats. Mon., Wed. & Sat. 2.15.

LAURETTE TAYLOR

In a New Comedy

"HAPPINESS"

By J. HARTLEY MANNERS.

EMPIRE B'way & 40th St. Evs. 8. Mats. Mon., Wed. & Sat., 2.

CHARLES FROHMAN PRESENTS

ETHEL BARRYMORE

THE LADY OF THE CAMELLIAS

Thurs., Feb. 14—Ethel Barrymore in "THE OFF

CHANCE."

LIBERTY Theatre, W. 42nd St., Evs. at 8.20. Mat. Mon., Wed., Sat., 2.30.

COHAN & HARRIS PRESENT

GOING UP

A Musical Comedy

Book & Lyrics by Otto Harbach & James Mest-

gomery. Music by Louis A. Hirsch.

HUDSON West 44th St., nr. Broadway. Henry B. Harris Estate, Mgrs. Evs. 8.20. Mats. Wed. Sat. 2.20.

WILLIAM A. BRADY Presents

The INDESTRUCTIBLE

WIFE

A NEW COMEDY

by FREDERIC and

FANNY HATTON

BROOKLYN HOUSES

STAR JAY, NEAR FULTON ST. MATINEES DAILY. Telephone Main 1898.

THIS WEEK

BIFF! BANG! BING!

Next week—MILITARY MAIDS.

EVERY SUNDAY TWO BIG CONCERTS—TWO

10-FEATURE VAUDEVILLE SURPRISES—10

CASINO Flatbush Ave. and State St. Smoke if You Like. Mat. Daily. Ladies 10c. EVERY DAY LADIES' DAY

HELLO AMERICA

Concert Every Sunday Evening

"IS THERE A LETTER FOR ME?"

By CHAS. K. HARRIS, Columbia Theatre Bldg., New York

"EASY MONEY"

Theatre—Ridgewood.
Style—Comedy sketch.
Time—Twenty-five minutes.
Setting—Parlor. In four.

"Easy Money" is a crook playlet, with a surprise finish.

A man has fallen in love with a girl who believes in fortune-telling and spiritualism. He goes to a medium the girl is about to visit and tells her he wants to get the girl, offering her \$200 if she will read the girl's palm as he directs.

The girl arrives and proves to be an innocent little maid. The medium refuses to carry the scheme through and exposes the man. In order to hush things up, the man settles by giving the girl the \$200. After the man's exit, the medium and the girl, who are really a couple of crooks, laugh at the man because he fell so easily.

In the midst of their rejoicing, however, the man, who is a detective, enters. He tells the girls he has the goods on them and that they must come with him. The medium then tries to bribe him, but he makes a fine speech, extolling the honesty of the police. He accepts the bribe, however, and, when the girl taunts him on his so-called honesty, he says, "I heard a real copper make that speech once, when I tried to bribe him." The girls, astonished, ask what he means, and he says, "Easy Money, that's all."

The sketch is very cleverly written, and the finish is not apparent till the last line is spoken. The roles are very capably handled, and, on the whole the turn is one of the best comedy sketches seen on the small time. It should find no trouble getting bookings. S. K.

ELDORA AND COMPANY

Theatre—Proctor's 125th Street.
Style—Cannon ball juggling.
Time—Ten minutes.
Setting—Full stage.

Eldora dresses in the uniform of a naval officer and has a sign in the centre of the stage announcing that the crew of the battleship Eldora will perform some stunts. He does not carry a special set, which he should in order to make his idea good, but makes the house set look as much like the deck of a ship as possible by draping flags about. All his properties are such as might be found on a ship. He does some excellent work with heavy cannon balls, juggling them in combination with smaller articles. He does one stunt blindfolded, which is effective.

He then puts three balls on a cross-balance which rests on his chin. He knocks the balance out, and the balls are caught on his shoulders and the back of his neck. He then does some work with chairs and tables, using his negro comedy assistant. The black sits at a table. Eldora then lifts his chair and table and balances them on his chin. The act is speedy all the way through, and the man has genuine ability in his line. He does some daring stunts which will please any audience. P. K.

HOTEL TOPSY TURVY

Theatre—Proctor's 125th Street.
Style—Comedy singing.
Time—Eighteen minutes.
Setting—One and full stage.

This act carries seven people—six girls and a man. Five of the girls act as chorus, and the other one works as prima donna.

They open in one with the chorus dressed in overalls, and sing a popular song. Then the action goes on to full stage representing a hotel room, and the man comes in and discovers that, since all the men are at war, their places have been taken by girls. He instantly calls for the bell-boy, the barber, the chef and others. A girl comes in for each character and recites a little poem telling who she is. The costumes are all cleverly designed, being expressive of the character represented. Some dialogue, more songs and some comedy follow, after which they go back into one for the closing chorus. P. K.

NEW ACTS

(Continued from pages 9 and 29)

HOYT HYAMS TRIO

Theatre—Proctor's 125th Street.
Style—Singing and talking.
Time—Fifteen minutes.
Setting—In one.

Two men and a girl form this act. One man works straight, the other in exaggerated comedy costume, wearing clothes about ten sizes too large.

They open with the girl being chased by the comedian. The straight comes on and rescues her and then some dialogue follows. The comedy bits are poor, most of the humor consisting of spitting when pronouncing difficult words. They then pull the bit in which the straight is a banker and the comedian has ten dollars, which he invests. The straight then gives him his interest, one dollar, and this is kept up until the banker has all the money. This is so old that even burlesque has dropped it.

Then they get some more comedy through, the straight pulling off the comedian's hat and throwing it into his trousers, which are big enough to catch it easily. The act runs along in this manner, interspersed with songs by the girl, who has no voice, until finally they finish with a medley of popular and operatic songs, which they burlesque. It is a fair small time act. P. K.

PAUL LEVAN AND DOBBS

Theatre—Proctor's 23d Street.
Style—Knockabout tumbling.
Time—Six minutes.
Setting—Full stage.

There are three men in this act, although only two appear on the billing and, as all work equally well, it is difficult to know who is the extra. Two men work straight and the other is black-face.

At their opening, they give the impression that they are giving a poor slapstick act, but, as they proceed, they do some amazing stunts, stopping at nothing for an effect. Their act is unique in that the comedy is secured from the stunts themselves, and not stuck on in by-play manner. They work fast, and keep moving every minute without wasting any time on stalling. The blackface seems able to stand anything. They hit him with a board, drop a heavy table on his face, and kick him about generally.

The act should be better dressed and some attractive props should be secured. When they opened, it looked as though the stage hands had not finished their work. With this improvement the act is a good opener for small time. P. K.

TERRY AND SHEFFIELD

Theatre—Proctor's 23d Street.
Style—Singing and talking.
Time—Eighteen minutes.
Setting—In one.

These two people, man and girl, have a poor line of material and don't get it over particularly well.

At the showing the girl seemed scared to death, and is evidently new to the stage. The man is experienced, however, although he has no chance with the stuff they use. They open with a talking song, after which the girl dances. Some dialogue follows, and then the man recites a sob poem about somebody's mother, which he follows by singing "Mother McCree." Some more dialogue comes next, and they finish with a ballad.

In appearance the girl is good looking and she dresses attractively. But she needs a whole lot before she can get far, and all the material should be changed. The sob recitation might go big if done as comedy, but in the way he does it, it isn't even funny. P. K.

RAYMO

will make up for all heatless and workless days.

LEE AND CRANSTON

Theatre—Proctor's 125th St.
Style—Talk and songs.
Time—Eleven minutes.
Setting—In one.

This turn starts when the straight makes his appearance and commences a number. The song is then interrupted by the nut rushing on and saying that his wife is pursuing him. The two go through a number of old gags and a solo by the nut. The straight then does a sentimental ballad.

Then follow some more gags and a duet, after which they spring a gag that has been dead for years, "How can you see Europe without going out of the house?" "When you get up in the morning look in the glass and see Eur-ope."

The nut then does it with a stage hand and makes a mess out of it. They finish with a patriotic duet.

The way the turn looks at present makes it appear very doubtful if it will ever do anything more than the small time, if it will last at all. Both men can sing, but their gags—well, the least said about them the better. L. R. G.

KALMA AND COMPANY

Theatre—Jefferson.
Style—Illusions.
Time—Seventeen minutes.
Setting—Special in full.

Kalma presents a striking line of absolutely new stuff and gets everything over in the best possible manner. He doesn't use anything that any one else has had, so perhaps he originates all he does.

Kalma dresses in colonial costume, which is a relief from the customary dress suit magician. The company is a pretty girl who assists in his work. He carried two velvet drops and has a beautiful line of apparatus. He opens with a unique paper-tearing trick, followed by a ball trick, which he handles well enough to fool even a magician.

An astonishing stunt with a pitcher of wine, a hat and a glass follows, and then he presents his big illusion in which a girl dresses as the Kaiser and stands on a kitchen table. She is surrounded by the flags of the three principal Allies, and, when they are removed, she is gone. The flags are put up again, and this time, when they are taken down she is standing there as the Goddess of Liberty.

This finish brought him a splendid hand. The act is essentially a big time turn from start to finish, and needs no changes to go right into a regular bill. P. K.

ZAUDERS MAKE-UP
LET US PROVE IT IS BEST.
Send 10c. for samples. 113 W. 4th St., N. Y.

HEPNER'S WIGS
"By Hepner." The Standard of Quality. Wigs Rented for all occasions. 187 W. 44th St., N. Y.

HARRY FISHER
and His Cycling Models. Can use Lady Cyclists at all times. Booked solid, with HELLO GIRLS. This week—Star, Toronto, Ont.

FOR SALE—Silver plated Eb Higham tuba, \$45.00. Full dress coat—vest \$8.00. G. E. MAY, 52 Church St., Wallingford, Conn.

CHALK-TALK
work PAYS well. Let me start you out with a book of tricks, stunts and evolutions, GUARANTEED to be the very best on the market for the money. \$1. Particulars, testimonials and a sample evolution free. CLYDE TRUMAN, Box 692, Perrysville, Ohio.

Good Stock Company
with Special Scenery and Plenty Specialties.
Wanted at Parlor Theatre, Key West, Fla.
Can open Feb. 15th or later and run all summer. If continue to make good. (Edna Park Co. just closed successful 12 weeks' engagement.) Town full of soldiers and sailors, and all factories running. CHAS. W. CHASE, Mgr.

Manuscripts For Sale

To Publishers, Cash or Royalty.

As the Boys Go Marching By—Then I Long to Return to You—For the Sake of Old Glory—It's Worse, It's Worse—Just Wait For Me—Daddy's Coming—My Own Home Town—The Question Mark—Somewhere in France—Lines To An Aeroplane—When the Ocean Gives Back Its Toll—Our Soldier Boys Are Coming—I'm Going Back to Holland Where the Tulips Grow—He Will Come Back Home, So Don't Cry—I've Six Sons Somewhere Over There—Always Be True to the Red, White and Blue—The Old Soldier's Home—Rag Your Sentimental Stuff To Me—America's Liberty Boys—Little Red Cross Girl—Get Old Kaiser Bill—The Letter From Home—When It's Moonlight on the Susquehanna—Victory—Clover—To the Boys of the U. S. A.—I'm Going Back To My Home, Sweet Home—My Native Country—Arizona Kit—When You Come Back a Hero From France—Oh Give Me Back My Soldier Boy—Fighting For Old Glory—Think Of Me at Home—Oh Ye Boys On the Rolling Deep—Our Yankee Doodle Dixie Boys—Old Glory Stands For All We Both Love Best—Uncle Sammy Needs You Too—I'll Fight For Old Glory and You—The Price is Not Too Great—The Same Old Girl—We Are From the United States—He Is Gone, Mother Dear—Leaving For France—We Love Our Country—Keep Our Banner Waving—Good Bye, Little Sweetheart—Fill Up the Hand Held Out to You—While There Is Life There's Hope—I'll Be Back When the War Is Over—Tramp, Tramp, Tramp—A Knitting Song—My Little Eyeline—I'm Coming Back—God's Gift—My Soldier Boy—Our Boys of '17—In Old Honolulu Far Away—Old Glory's Calling Me—When We Get Over Ten Million Strong—Honor Our Soldier Boys—When My Wife Goes Away—Hip, Hip, Hurray—We're Coming, Comrade, Coming—Hands Across the Sea—If You Cannot Be a Hero—On To Berlin—We'll Beat the Kaiser Yet—Be True To Your Soldier Boy—I Had a Harp.

SUITE 307, 1431 BROADWAY, NEW YORK, N. Y.

in every camp. It's the life of the army.
PLAYS List of Professional and Amateur Plays, Vanderville Sketches, Monologues, Minstrel Material, Recitations, Dialogs, Make-up Goods, etc. CATALOG FREE. FITZGERALD PUB. CORP'N. Successor to Dick & Fitzgerald, 20 Ann St., New York.

GOWNS FURS

ANDREWS, 506 S. State St., CHICAGO

Others Succeed, Why Can't You?

STAGE TRAINING

Drama, Comedy, Vaudeville, Stage Dancing and Photo Play Teaching. Technical and Practical Courses. Celebrities who studied under Mr. Alvins: Annette Kellermann, Nora Bayes, Hazel Dawn, Joseph Santley, Harry Piller, Mlle. Dazie, Mary Fuller, Dolly Sisters, Taylor Holmes, Virian Prescott, Eleanor Fainster and others. Write for catalogue mentioning study desired.

Alvins Theatre School of Acting
57th St., at Broadway
Entrance 225 W. 57th St., New York.

NOW READY**THE NEW McNALLY'S BULLETIN No. 3**

PRICE ONE DOLLAR PER COPY

IT CONTAINS THE FOLLOWING GILT-EDGE UP-TO-DATE COMEDY MATERIAL:

20 Screaming Monologues
14 Hearing Acts for Two Males
12 Original Acts for Male and Female
32 Sure-Fire Puppets
2 Roof-lifting Trio Acts
2 Rattling Quartette Acts
A New Comedy Sketch
A Great Tabloid Comedy and Burlesque
8 Costing Minstrel First-parts
A Grand Minstrel Finale
Hundreds of Sidewalk Conversations for Two Males and Male and Female.

Remember the price of McNALLY'S BULLETIN No. 3 is only one dollar per copy; or will send you BULLETINS Nos. 2 and 3 for \$1.50, with money back guaranteed.

WM. McNALLY

81 East 125th St. New York

MOTION PICTURES

BANKRUPTCY OF SCREEN CLUB FEARED

FINANCES ARE BADLY TANGLED

The financial troubles which have been harassing the Screen Club, the organization of moving picture actors, directors and others engaged in various branches of the film industry, seem to have approached a crisis that may result in the club closing the doors of its home on 45th Street and going into involuntary bankruptcy before the week is out, unless several thousand dollars are raised immediately.

The organization sent out a notice last week to its members stating matters frankly and a meeting is scheduled for Wednesday evening, February 6, at which the question of whether the club is to continue and make an effort to weather the storm or to pass away via the bankruptcy route, will be decided.

Various reasons are ascribed for the position the Screen Club now finds itself in financially. The main trouble seems to lie in the fact that the club has lost large numbers of its members in the last two years, with a consequent shrinkage of dues. This loss of membership was caused by two factors, one class of members quitting the club through inability to pay the increased annual dues and another class resigning to join organizations like the Friars and Lambs.

Many of the latter class, according to a prominent member of the Screen Club, were thoroughly contented to enjoy the fruits of their membership while more or less obscure, but with advancing popularity and correspondingly increasing opulence, felt that their interests would be better served by joining what they considered a more representative organization.

The recently formed Motion Picture Directors' Association also caused the loss of many of the Screen Club's hitherto most active members. The war, likewise, through the draft and voluntary enlistments, has caused many resignations. Jos. W. Farnham is the present president of the club. He is making a valiant effort to keep the organization together, and while fully conscious of the task which confronts him, is hopeful that a solution of the club's difficulties may be arrived at, if he can secure the proper co-operation.

STEGER MAY HEAD WORLD FILM

According to a report current on Broadway early this week Julius Steger is slated to succeed to the post of director general of the World Film Corporation, left vacant by the resignation of Wm. A. Brady. Mr. Steger is rated as a first class film man, familiar with not only the producing end of the business, but the distributing end as well. His selection as director general of the World would bring to that concern a man whose artistic capabilities make him the logical person for the post.

FORM NEW EXHIBITORS' CO.

CINCINNATI, Ohio, Jan. 31.—The Inter-City First National Exhibitors' Company was organized and incorporated here yesterday by I. Libson, Ben Heidingsfeld and others associated in the Davis and Harris picture interests. The company will control the features of the new First National Exhibitors' Company in Cincinnati, Dayton, Columbus and Hamilton, Ohio. The franchises held include Charlie Chaplin's new pictures; Petrova features; Herbert Brenon's "Empty Pockets"; Edgar Lewis' "Sign Invisible," and others.

I. LIBSON IS EXPANDING

COLUMBUS, Ohio, Feb. 3.—I. Libson, prominent moving picture exhibitor of Cincinnati, Ohio, associate of Davis and Harris Syndicate interests, has extended his holdings to this city in the incorporation of the Cincinnati-Columbus Amusement Company, with a nominal capital of \$10,000. Ben Heidingsfeld, of the Shubert forces, also is an incorporator of the company. It is understood the Colonial Theatre will be taken over. Rud K. Hynicka, of the Columbia Amusement Company, and his associate, Harry Hart, have been interested in the Colonial. Libson now has interests in Louisville, Cincinnati (three theatres), Dayton and Columbus.

TO SAFEGUARD FILM PATRONS

TRENTON, N. J., Feb. 3.—By a bill introduced to-day by Assemblyman Hershfield in the New Jersey House of Assembly, patrons of motion picture houses in this State will be safeguarded against loss of life or injury while attending performances. The measure provides that the proprietor of every film house shall display on the screen or have on the program at every performance a diagram of the interior of the building, showing the places of exit.

PROTEST FILM CENSORSHIP

CHICAGO, Jan. 29.—A committee headed by ex-Governor Edward F. Dunne, and including forty prominent men and women, appeared before the Steffen Council sub-committee to-day to protest against the present system of motion picture censorship and to urge its abolishment. The Steffen sub-committee is investigating the present method of censoring pictures employed by Major Funkhouser and his aids.

WOOD FUEL EXPENSIVE

The motion picture studios of Fort Lee, N. J., have been forced to burn wood ever since the coal shortage became acute. It is claimed by a leading film man of the Fort Lee studio section that the wood fuel proposition is costing the manufacturers \$50 a day more than coal. The studios said to be affected are Fox, Paragon, Universal, Goldwyn and the U. S. Amusement Corporation.

SINGING PICTURES SHOWN

Webb's singing pictures were introduced at the Eighty-first Street Theatre on Thursday. The pictures are the result of experiments which have been made for some time in an endeavor to synchronize the film with the phonograph. The second act of Carmen was presented, and the singing was in perfect time with the movements of the actors. The orchestra also accompanied the films.

FILM FLASH SHUTS UP COURT

While taking a motion picture scene of the Traffic Court last Friday, Mortimer Flanders, of the Universal Film Company, in disconnecting an electric feed wire, caused a short circuit, and put out of commission the entire electric light service of the building. Flanders was burned about the arms and face, and was taken to St. Vincent's Hospital for treatment.

MARY MACLANE STARS AT RIALTO

Mary MacLane, the girl from Butte, appearing in "Men Who Have Made Love to Me," is the feature of this week's Rialto program. The picture is taken from "I. Mary MacLane."

LOEW TAKES "REVELATION"

Marcus Loew has contracted to show "Revelation," Metro's production, with Nazimova, in all of his theatres, beginning Feb. 25.

NEW JERSEY IS IN LINE FOR CENSORSHIP

LEGAL BOARD OF THREE PLANNED

The concern of New York picture men over the news that came from Richmond last week, stating that Virginia was about to enter the ranks of the states maintaining a legal film censorship had hardly been dissipated when word was received from Trenton announcing that New Jersey was also contemplating the passage of a measure calculated to restrict the exhibition of motion pictures.

New Jersey seems so anxious to put over a censorship law that two bills, practically the same in intent, have been introduced into the Legislature at Trenton, with the chances for either passing being exceedingly bright. The first bill, sponsored by Senator Roberts, calls for a censor board of three men, to be appointed by the Governor of the State and to receive individual salaries of \$2,500 a year.

The second measure was introduced by Senator McGovern, and differs in but one respect from the Roberts bill, calling for two men and one woman instead of the all-male aggregation Mr. Roberts deems necessary to look after the morals of the picture-going Jerseyites. Otherwise, the bills are similar.

Both measures contain provisions for the imposition of a fee of \$1 for each thousand feet of film reviewed by the proposed censorship board, and both specify that it will be illegal, if either are enacted into a law, for any person to exhibit a film in New Jersey, that has not been approved by the trio of censors.

The McGovern bill has the backing of several influential sectarian organizations, among which are the Federation of Catholic Societies of the Diocese of Trenton, the Methodist Conference of Southern New Jersey, the Episcopal Diocese of New Jersey and the Baptist Elders' Federation. Several Hebrew societies of New Jersey have also expressed their approval of the McGovern measure.

NEW PROBLEM PLAY COMING

Lois Weber has placed in production a new problem play called "For Husbands Only," in which Mildred Harris will be starred. Lewis J. Cody will play the opposite lead. Others in the picture are Kathleen Kirkhan and Fred Goodwins.

HAS NEW DISTRIBUTION PLAN

At a meeting of the Motion Picture Exhibitors' League, held last week, a new plan, that of exhibitors getting their features direct from the producer, was voted for favorably and immediately put into operation.

MARY McLAREN RETURNS

Mary McLaren, the overnight star, has returned to the fold of Universal players and will shortly be seen in Bluebird plays. The contest as to her right to use the name the Universal gave her has not been decided.

MCGRATH TO EDIT TELEGRAM

Blaine McGrath will edit the newest of news weeklies, which has just been founded by Mutual and which is known as "The Screen Telegram."

WILL APPEAR IN LOEW HOUSES

Alice Brady will make personal appearances at all the local Loew theatres during the week of Feb. 18, while her picture, "Woman and Wife," is being shown.

"JOAN" FILM GETS INTO COURT

A verdict is expected to be reached this week in the case of the Cardinal Film Company against the Crystal Film Company.

The action was started when it was alleged that Crystal had duped and reproduced the picture "Joan the Woman," using some of the identical scenes in the picture as produced by the Cardinal and named it "The Woman." An attachment was made on the films and, through Nathan Burkan, the Cardinal people entered into a suit for \$100,000 damages.

VITAGRAPH HAS RE-ISSUES

Among several re-issues that Vitagraph is putting out are "The Sacrifices of Kathleen" and "Art for a Heart," on Feb. 11. "The Mischief Maker" and "Sonny Jim in Search of a Mother," on Feb. 18. "Old Reliable" and "Stenographer Troubles," on Feb. 25, and "An Officer and a Gentleman" and "Unlucky Louie," on March 4.

U. S. ESTABLISHES EXCHANGES

The United States Government has established twelve new exchanges, making the total sixteen, that will handle its propaganda films. The most important of these is the New York branch, of which a committee consisting of J. Hamblin Sears, Robert A. MacAlearney, and Lewis G. Kaufman will take charge.

FILM MEN ARE SHIFTED

CINCINNATI, Ohio, Jan. 30.—Claude Penrod, of the Fox Film office here, has left to take up the management of the Indianapolis offices. W. H. Harris, of the Bluebird forces in Cincinnati, has resigned to join an advertising company in Kansas City. Both were guests at a farewell banquet last night.

VITAGRAPH HAS COMEDY RELEASES

Six comedy releases have been announced by Vitagraph. They are: "Telephones and Troubles," on Feb. 4. "Babes and Boobs," on Feb. 11. "Courts and Convicts," on Feb. 18. "Rooms and Rumors," on Feb. 24. "Surprising Husband," on the 4th, and "Coals for the Fire" on the 11th.

CHAPLIN-LAUDER COMEDY FILMED

A special film has been made in which Harry Lauder and Charlie Chaplin, the famous comedians, impersonate each other, and in which they are the only two players. The picture will be shown in an effort to raise funds for the Lauder War Relief work.

TRIANGLE RELEASES READY

Triangle announces for release on Feb. 10, "Real Folks," a comedy of the newly rich, with J. Barney Sherry, and "Captain of his Soul," with William Desmond and an all star cast.

RIVOLI HAS "PETTICOAT PILOT"

Vivian Martin, Theodore Roberts and James Neill are seen this week at the Rivoli in "A Petticoat Pilot," the feature picture of the program.

LUST TO FIGHT CENSORS

Sidney B. Lust is organizing to fight the Virginia Board of Censors and is appealing to all exhibitors and manufacturers for aid.

METRO GETS RIGHTS TO NOVEL

Metro has acquired the rights of production for "The Landlady," and will produce it with Harold Lockwood in the leading role.

Knitting is a fad;

RAYMO

is a necessity.

FILM NEWS CONDENSED

Virginia Pearson will be seen shortly in a new war drama.

Jane and Katherine Lee, Fox baby stars, have finished work on their latest release.

Winthrop Kelly is the new assistant to Maurice Tourneur, director of Paramount features.

Clarence Brown, who formerly assisted Maurice Tourneur, is now in the Aviation Corps.

On March 3, Pathé will release "Any Home," with Baby Marie Osborne in the stellar role.

The Sunshine comedy release for the week of February 3 is "Hungry Lions in a Hospital."

Ned Burton has been engaged to appear in support of Madge Kennedy in her next production.

Norma Talmadge will shortly take a vacation of four weeks at Palm Beach, and then will resume work.

The release dates for Toto comedies have been changed. They are "The Junk Man" on February 17.

Theda Bara, Fox star, will soon leave for California, where she will make the next release for that firm.

Fatty Arbuckle will shortly be seen in a new country life comedy, in which he will be a night clerk and barber.

The release dates for Lloyd comedies have been changed, due to the United States Fuel Administration order.

The Specialty Film Company, a state rights exploitation corporation, has opened its offices and exchange in Dallas, Texas.

"The Wild Strain," with Nell Shipman, will have a week's run at the Sennett Theatre, Los Angeles, beginning February 3.

Ray Smallwood, well known in the industry, has been engaged as the head of Metro's photographic and camera departments.

Roscoe Arbuckle gave a dinner to the entire acting company in "Out West," immediately after the finishing of that production.

Tom Gibson is no longer with Universal and Screen Art Films, but is now writing scenarios for the National Film Corporation in Denver.

Enid Bennett will be seen soon in a new feature called "Naughty, Naughty," which is said to be entirely unlike anything she has done before.

Harry M. Crandall has just bought another picture theatre in Washington, thus strengthening his hold upon the exhibitor business in that city.

The W. H. Productions Company announces the sale of rights for three William S. Hart pictures to McMahon and Jackson for Kentucky.

Leopold D. Wharton, of the Whartons Inc., was in New York recently with his company, making scenes for another episode of "The Eagle's Eye."

Belle Bennett, Triangle player, has been loaned to Oliver Morosco for his production of "Mary's Way Out," which will have its premier in Los Angeles.

DARWIN claims man came from monkey.

RAYMO
makes a monkey out of MAN.

Ralph Ince has been engaged to direct the fourth production of Madame Olga Petrova, which is being produced under the working title of "The Great Star."

The Universal serial, in which Marie Walcamp is starred, and which was called "The Leopard's Claws," has been retitled, and will be known as "The Lion's Claws."

The next Billie Burke-Paramount release will be "Let's Get a Divorce," which is in the making now. The story was written by Anita Loos and John Emerson.

Percy Marmont, an English actor, who appeared with Elsie Ferguson in "Rose of the World," will again be seen in her support in a feature now in the making.

Douglas Fairbanks has been chosen to make an educational film for the United States Government, in which he will show the value of clean living and physical fitness.

Rose Tapley, who has been associated with motion pictures in many different capacities, is on a speaking tour in the interest of the Paramount-Chapin-Lincoln pictures.

Harry Thorpe, cameraman for Douglas Fairbanks, has been called to the colors, and had to stop his work on "Headin' South" when the picture was only half completed.

George P. Endert, formerly with Pathé, is now in charge of the Seattle, Wash., exchange of Paramount. He will take care of all territory west of the Cascade Mountains.

Ollie Cooper, well known ingenue and stock star, will be seen in support of the Bushman-Bayne combination in "The Brass Check." This is her first appearance in pictures.

Elsie Ferguson is at work on a new feature for Arctcraft, in which Betty Howe, well known stage favorite, will be seen to advantage, and which was written by Charles Maigne.

Albert W. Hale, old-time director of motion picture productions, was married last week, and he and his bride will soon leave for California, where they are to make their permanent home.

Triangle will produce a screen version of "Another Foolish Virgin," in which Texas Guinan, Margery Wilson, Francis McDonald, Mildred Delfino, Lee Hill and George Pearce appear.

Marguerite Clark's next Paramount picture will be "Prunena," now in the course of production, in which she will be supported by Jules Raucourt. Maurice Tourneur is directing the production.

The First National Exhibitors' Circuit is negotiating to purchase the world rights to "Just a Woman," a picturization of Eugene Walter's drama, which was made by Julius Steger and Joseph Schenck.

Arthur Streib, cameraman, and now in the photographic section of the United States Signal Corps, stopped off in Los Angeles and was married prior to proceeding to Fort Sill, where he is stationed.

The rights to twenty-eight two-reel comedies have been sold by W. H. Productions Company to McMahon and Jackson for Kentucky, and Great Features Company for Washington, Idaho, Montana and Oregon.

Albert Payson Terhune, well known newspaper and magazine writer, will novelize the Paramount-Chapin-Lincoln stories, which will be published in the *Evening World* and thirty-five other dailies.

FEATURE FILM REPORTS

"MADAME JEALOUSY"

Famous Players. Five Reels.

Released Feb. 4 by Paramount.

Cast.

Madame Jealousy.....Pauline Frederick
Valor.....Thomas Meighan
Finance.....Frank Losee
Commerce.....Charles Wellesley
Pride.....Isabel O'Madigan
Charm.....Elsie McCloud
Display.....Ina Bourke
Mischief.....Frances Cappelano
Sorrow.....Grace Barton
Treachery.....Edwin Sturgis
Rumor.....Marcia Harris
Good Nature.....J. K. Murray

Story—Allegorical. Written by George V. Hobart. Scenario by Eve Unsell. Directed by Vignola, Featuring Pauline Frederick.

Remarks.

"Madame Jealousy" is a picturized morality play along the lines of the same author's play "Experience," and there seems no good reason why it should not prove to be one of the leading feature photoplays of the year.

In the story of this latest Hobart work Jealousy is shown as one of life's most powerful influences. As a woman, she starts sowing seeds of doubt when Valor and Charm plight their troth. She continues her work through their courtship and marriage, and finally causes their separation. She then starts strife between Finance and Display, on the one side, and Commerce and Pride on the other, they being the respective parents of Valor and Charm, and almost brings them to ruin. She brings Valor to the very depths of despair, but Sorrow leads him to the bedside of Charm. A new joy is born, happiness reigns and Jealousy is driven away.

The story is interesting, and holds one throughout its telling. The scenario writer and director have done capital work and the various characters are well acted.

Box Office Value.

Full run.

"THE MARIONETTES"

Select. Five Parts.

Cast.

Fernande de Monclars.....Clara Kimball Young
Marquise de Monclars.....Miss Ethel Winthrop
Madame de Jussy.....Florence Atkinson
Rogé de Monclars.....Nigel Barrie
Pierre Varcine.....Corliss Giles
Ferne, Fernande's Uncle.....Edward Kimball

Story—Comedy drama. From story of same name by Pierre Wolff. Produced for Select by Emille Chautard. Features Clara Kimball Young.

Remarks.

Fernande and Roger are married. Roger is a Paris rounder, while Fernande is a sweet, shy little stay-at-home. While at a marionette show she is impressed by the lesson the little dolls give and decides to follow their advice.

Roger has gone to Monte Carlo, and when he gets back he finds Fernande the rage of all Paris society and, instead of a meek, shy, little girl, finds a fascinating woman, who apparently does not care whether he is alive or not. His jealousy aroused, Roger wants to kill Fernande, but realizing his love for her, refrains. Some time later he determines to leave for Spain, but before going seeks a parting word with her. Each then confesses the love they have for the other and all ends well.

The story is very capably told, and the acting of all concerned is the best that could be expected. There are pretty effects introduced, and the photography and direction are excellent. Clara Kimball Young does fine work as Fernande, and is capably supported by Nigel Barrie.

Box Office Value.

Full run.

"A PETTICOAT PILOT"

Lasky. Five Reels.

Released Feb. 4 by Paramount.

Cast.

Mary Gusta.....Vivian Martin
Shad Gould.....Theodore Roberts
Zoeth Hamilton.....James Neill
Crawford Smith.....Harrison Ford
Mrs. Hobbs.....Helen Gilmore
Rastus Young.....Richard Cummings
Mrs. Young.....Jane Wolf
Edgar Fuller (alias Edwin Smith),
Bert Hadley

Judge Baxter.....John Burton
Mr. Bachelord.....Cecil Lionel
Mrs. Bachelord.....Jane Keckley

Story—Dramatic. Written by Joseph C. Lincoln. Scenario by Gardner Hunting. Directed by Roland Sturgeon, Featuring Vivian Martin.

Remarks.

By the death of her father, Marcellus Hall, Mary Gusta is orphaned and adopted by Shad Gould and Zoeth Hamilton, Hall's old friends, who conduct a country store under the firm name of Hamilton & Co.

They have led her to believe that she is wealthy, but she is in fact poor. Seeing the necessity of the girl getting an education they send her to school in Boston. Here Crawford Smith, a Harvard student, comes into her life, and then comes the news that her uncles (Hamilton & Co.) are about to fail. She returns to them, and her methods soon make the business a success.

Meanwhile, she learns that the man she loves is the son of Edgar Fuller, who years before had eloped with the wife of Hamilton. She determines to give him up, but Hamilton, learning that Fuller has died and knowing Mary Gusta loves Crawford, will not hear of it, and all ends happily.

The acting and direction are capital, and Miss Martin is most captivating in the title role.

Box Office Value.

Full run.

"REAL FOLKS"

Triangle. Five Parts.

Released Feb. 10.

Cast.

Jimmie Dugan.....Francis McDonald
Mrs. Dugan.....Alberta Lee
Mr. Dugan.....J. Barney Sherry
Joyce Clifton.....Fritzi Ridgeway
Lady Blessington.....Marion Skinner
Van Ardsden.....George Pearce

Story—Comedy. Deals with the troubles of the newly rich. Written by Kate Coraley. Produced by Jack Cunningham. Features J. Barney Sherry.

Remarks.

Pat Dugan, a real Irish farmer, becomes a multi-millionaire over night, due to a lucky strike in oil, and determines to elevate his family by breaking into society. His wife and son object, but Pat is insistent. He sends Jimmy, his son, to an exclusive school, but Jimmy does not like the actions of some of the pupils, and proceeds to whip them, with the result that he is expelled. He goes into business as a nurseryman, and while doing some work for Lady Blessington, falls in love with Joyce, her protegee. Van Ardsden, a blue-blooded, though empty pocketed society man, tries to arrange a wedding between the two families. But Jimmy protests and is driven from home. He marries Joyce anyway and then comes home to tell the glad news. Pat, realizing that his son has married into the "real folks," forgives him and all ends well.

Francis McDonald handles his role, which is away from what he usually does, in a very capable manner. J. Barney Sherry, as Pat, does some excellent work. The support is good. Photography and direction are up to the standard.

Box Office Value.

Three days.

THE NEW YORK CLIPPER

DR. JULIAN SIEGEL, the Theatrical Dentist

Suite 204 PUTNAM BUILDING, NEW YORK CITY

Phone Bryant 540

EXCEPTIONAL RATES TO THE PROFESSION

INSURE YOUR MATERIAL AGAINST THEFT

REGISTER YOUR ACT

SEND IN YOUR MATERIAL

THIS COUPON will be numbered and attached and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used or other witnesses. Further acknowledgment will be made by the names and numbers being published.

Address your contributions to

The Registry Bureau,

NEW YORK CLIPPER, 1604 Broadway, New York

Date.....

NEW YORK CLIPPER REGISTRY BUREAU:

Enclosed please find copy of my

entitled.....
for Registration.

NAME.....

ADDRESS.....

SEASON 1917-18

Mabelle Estelle

TURN BACK
THE HOURS

A PLAY OF
NOWHERE
by Edward E. Rose

Management

Arthur C. Aiston



MENZELI'S

CONSERVATOIRE
DE CHOREGRAPHIE
CLASSIQUE

22 East 16th Street
Phone, Stuyvesant 3334
New York

PLAYS

FOR STOCK, REPERTOIRE, AMATEUR COMPANIES
LARGEST ASSORTMENT IN THE WORLD. Books for home
amusement, Negro Plays, Paper, Scenery, Mrs. Jarley's Wax
Works. Catalogue Free! Free! Free!

SAMUEL FRENCH, 28 West 38th St., New York

DIRECTION—FRANK DONNELLY

THREE SHEETS TYPE ONLY

CONSISTING OF THREE 28 x 42 SHEETS FLAT.

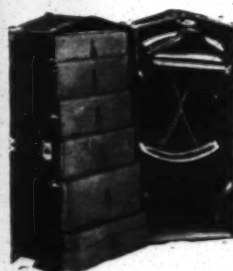
Small Amount Display Matter.

Quantity	Black on Yellow	Red or Blue on White	Two Colors
100	\$10.50	\$10.50	\$14.00
200	17.00	17.00	22.00
300	23.00	23.00	29.00
400	26.00	26.00	35.00
500	35.00	35.00	40.00

Owing to market conditions all prices subject to change without notice. Send for price list of all kinds theatrical type work. Commercial work same prices. Terms: Cash with order. Send 10c for route book.

GAZETTE SHOW PRINTING COMPANY
MATTSON, ILLINOIS, U. S. A.

Central Fibre Wardrobe



45 x 21 x 15

\$35.00

45 x 21 x 23 1/2

\$40.00

Equal to the average \$60.00 trunk and guaranteed.

CENTRAL TRUNK
FACTORY

SIMONS & CO.
700 Arch St.
Phila.

THE TECHNICAL PRESS, NEW YORK

CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified, in this index, at the rate of \$10 for one year (52 issues). A copy of The New York Clipper will be sent free to each advertiser while the advertisement is running.

THEATRE AND WOOD FOLDING CHAIRS. New and Second Hand

Atlas Seating Co., 10 E. 43rd and 7 E. 42nd St., New York.

CHEWING GUM—BALL—CANDY COATED. Toledo Chewing Gum Co., Factories' Bldg., Toledo, O.

LAWYERS.

F. L. Boyd, Attorney, 17 N. La Salle St., Chicago.

E. J. Ader, 10 South La Salle St., Chicago, Ill.

Joseph A. O'Brien, 1402 Broadway, New York City.

Edward Doyle, Attorney, 421 Merchants Bank Bldg., Indianapolis, Ind.

MUSICAL GLASSES.

A. Brauneiss, 1012 Napier Ave., Richmond Hill, N. Y.

MUSIC COMPOSED, ARRANGED.

Chas. L. Lewis, 429 Richmond St., Cincinnati, Ohio.

SCENERY AND SCENIC PAINTERS.

Howard Tuttle, 141 Burleigh St., Milwaukee, Wis.

SHELL'S SCENIC STUDIO

581-583-585 South High St., Columbus, O.
De Flesh Scenic Studio, 447 Halsey St., Brooklyn. Phone Bedford 8594J.

SCENERY FOR HIRE AND SALE.

Amelia Grain, 819 Spring Garden St., Philadelphia, Pa.

SONG BOOKS.

Wm. W. Delaney, 117 Park Row, New York.

STAGE LIGHT EFFECTS, LAMPS

(Bought, Sold)
Newton Art Works, 305 W. 15th St., New York.

TENTS.

J. C. Goss Co., 10 Atwater St., Detroit, Mich.

THEATRICAL GOODS.

Boston Regalia Co., 387 Washington St., Boston, Mass.

THEATRICAL HARDWARE.

Graves Hardware Co., 47 Eliot St., Boston, Mass.

THEATRICAL PICTURE FRAMES.

Levy's, 316 to 320 West 42nd Street, New York.

THEATRICAL PROPERTIES.

E. Walker, 309 W. 39th St., New York.

TRANSFERS.

Walton, 455 W. 33d St., N. Y.

VENTRILOQUIST FIGURES.

Ben Hobson, 201 West 14th St., N. Y. C.

VIOLINS AND SUPPLIES.

August Gmundner & Sons, 141 W. 42nd St., N. Y.

John Friedrich & Bro., Inc., 279 Fifth Ave., N. Y.

S. Pfeiffer, 145 W. 44th St., N. Y. C.

I. MILLER SHOES

THE LARGEST THEATRICAL
SHOE MANUFACTURERS IN THE WORLD.

ENTIRE COMPANIES OF ANY SIZE
AND INDIVIDUAL ORDERS FITTED
BY US AT 24 HOURS NOTICE.

WE FILL EVERY STAGE AND STREET SHOE
REQUIREMENT OF THE WELL DRESSED.

1554 BROADWAY NEAR 46TH ST., N. Y.
Chicago Store STATE ST. COR. MONROE

WARDROBE PROP TRUNKS, \$5.00

Big Bargain. Have been used. Also a few Second Hand Innovation and Fibre Wardrobe Trunks, \$10 and \$15. A few extra large Property Trunks. Also old Taylor Trunks and Bal Trunks.

Parlor Floor, 28 W. 31st St., New York City

VELVET STAGE AND PICTURE SETTINGS

BEAUMONT VELVET SCENERY STUDIOS, 1007

Columbia Theater Bldg., 47th St. and Broadway, New York City.

PLAYS

VAUDEVILLE ACTS, ETC.

N. Y. PLAY BUREAU, Tremont Theatre, N. Y. City

Stamp for catalog

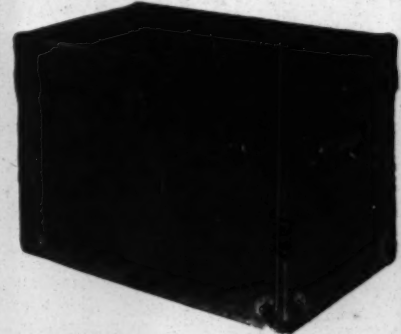
SCENERY

Theatres and productions
Vaudeville Acts Equipped

MURRAY HILL SCENIC STUDIO

488 6th Ave., bet. 29-30th Sts.
Tel. Mad. Sq., 4692 Tom Creamer, Mgr.

Bal's Dreadnaught



AT SUBMARINE PRICES

10 inch	\$19.00	36 inch	\$22.00
12 inch	20.00	38 inch	22.50
14 inch	21.00	40 inch	23.00
42 inch			\$23.50

WILLIAM BAL COMPANY

145 W. 45th St., N. Y. 4 W. 22d St., N. Y.

NEW CIRCULAR NOW READY

Mail Orders Filled Same Day Received
\$5 Deposit Required

NEARLY NEW

Evening Gowns and Wraps

Full Dress, Tuxedo and Prince Albert Suits
LUCY GOODMAN, 2315 S. State St., Chicago



Large List of
New Professional
and Amateur Plays, Vaudeville Sketches,
Stage Monologues, New Minstrel Material, Jokes, Hand-Books
Operettas, Folk Dances, Musical
Pieces, Special Entertainments,
Recitations, Dialogues, Speakers,
Fleaux, Drills, Wigs, Beards, Grease Par and
Other Make-up Goods. CATALOGUE FREE
SEND 10c FOR CATALOGUE

Wigs, Toupees, Grease Paint, Etc.

Send for Price List

G. SHINDHELM, 100 West 46th St., N. Y.

Theatrical Profession

ATTENTION

If you are bothered with Sour Sick Stomach,
Heartburn, Distress After Eating, Belching of
Wind, Big Head in the morning or other
stomach troubles, I want you to have a
sample of Priest's Indigestion Powder. Sent
free to any address. Dealers carry the 25c.
and \$1.00 sizes, but I want you to try it first
at my expense.

H. K. PRIEST, Ph. G., Bangor, Me.

Phone Bryant 1261

GLOBE THEATRICAL TRANSFER

Long-and-Short-Hauling, Motor-
Truck Service

Phone, 2742 Bryant

White's Theatrical Transfer Co.
666 8th Ave., New York

AUTO SERVICE

Drops and Curtains \$12.50

Painted to order, any size up to 14 by 20 ft. in
either Diamond Dye, Oil or Water Colors. All
kinds of SCENERY at lowest prices. SCHELL
SCENIC STUDIO, Columbus, Ohio.

ATTENTION

We buy and sell PLAYS

SONGS, all kinds of good special material. Music composing and arranging.

N. Y. PLAY-MUSIC BUREAU, 8798 Broadway, N. Y. Brokers.

Songwriters' Manual Don't publish Songs or Music before having read my "Manual of Composing and Publishing." This book saves and makes money, also gives valuable business advice. Price 25c. N. J. SAUER MUSIC CO., 135 East 34th St., N. Y. City.

WIGS

Human Hair, Irish, Dutch, Jew, 75c.
H. J. Sauter or Men's Dress Wig.
\$1.00, \$1.50; Negro, 25c., 50c.,
75c.; Tights, 50c. Instant shipment.
Catalog Free. Paper Hats, Mante-
Noleties, Props. KLIPPERT MFG.,
48 Cooper Sq., N. Y.